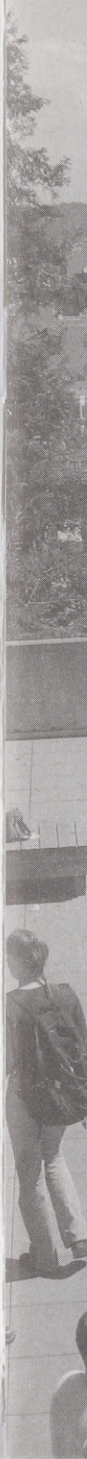


***fall 2007***  
***course***  
***schedule***


***sfai***

***san francisco. art. institute.***

***since 1871.***







# **san francisco art institute**

**fall 2007  
course  
schedule**

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## 2007-2008 ACADEMIC CALENDAR

### FALL 2007

August 20	International student orientation
August 21-24	Fall 2007 orientation
August 27	Fall semester classes begin
September 3	Labor Day holiday
September 10	Last day to add/drop Fall 2007 classes
October 8-12	Midterm grading period
November 9	Last day to withdraw from courses with a "W"
November 13-15	Spring 2008 Priority Registration for continuing MA, MFA, and PB students
November 22-23	Thanksgiving holiday
November 26-November 29	Spring 2008 Priority Registration for continuing BA and BFA students
December 3	Spring 2008 Early Registration for new students
December 10	Spring 2008 Early Registration for Non-degree students
December 14	Fall semester classes end

### SPRING 2008

January 1	New Year's holiday
January 2	January Intensives begin
January 2	Last day to add/drop January Intensives
January 15	January Intensives end
January 16-18	Spring 2008 orientation
January 21	Martin Luther King Jr. holiday
January 22	Spring semester classes begin
February 4	Last day to add/drop Spring 2008 classes
February 18	Presidents' Day holiday
March 3-7	Midterm grading period
March 10-14	Spring break
April 14	Last day to withdraw from courses with a "W"
April 15-17	Summer and Fall 2008 Priority Registration for continuing MA, MFA and PB students
April 21-24	Summer and Fall 2008 Priority Registration for BA and BFA students
April 28	Summer and Fall 2008 Early Registration for new students
May 5	Summer and Fall 2008 Early Registration for Non-degree students
May 12	Spring Semester classes end
May 16	Vernissage: MFA Graduate Exhibition Opening
May 16	Undergraduate and Post-Baccalaureate Exhibition Opening
May 17	Commencement



# REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI. Registration is always in relation to one of the approved semesters/terms of SFAI. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (priority registration) and to take advantage of course selections by registering by appointment (priority established by units earned) during priority registration. Students returning from a leave-of-absence or from one of the off-campus programs authorized by SFAI, as well as students enrolled in the previous semester, are considered "continuing students"; however, students advancing to a higher degree or certificate program are considered "new students" in that higher program. Students registering for the first time at SFAI are considered "new students." Returning students who have voluntarily or involuntarily withdrawn from SFAI should contact the Office of Admission for information on how to re-enroll. Certain classes fill up quickly. We strongly suggest you register at your appointment time with your completed registration form.

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Check this Course Schedule when making course selections to ensure that you have completed all prerequisites for courses selected. If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the academic advisor. Prerequisites, if any, are listed as part of a course's description (see page 21). If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

An updated curriculum record is provided for continuing students in a registration packet in advance of registration. The packet will contain information specific to each student: the date, day, and time of priority registration; a registration form; and any notice recommending that the student meet with the academic advisor prior to registering.

## Registration

### PRIORITY REGISTRATION

#### Student-accounts Holds

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

#### Priority Fall Registration Schedule

April 18  
Continuing MA students  
April 19-20  
Continuing MFA and PB students  
April 23-26  
Continuing BA and BFA students  
April 30  
New degree-seeking students  
May 4  
Non-degree students

Registration will continue through September 10, 2007.

#### Currently Enrolled MA, MFA and PB Students

MA, MFA, and PB students register according to the student's semester in the program. All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on the form before registering; tentative course selections should be considered in advance of your advising appointment. Please consult your registration letter for your specific time and day for MA, MFA, and PB advising and registration.

#### Currently enrolled BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing degree-seeking students may register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period on September 10, 2007. Please note that phone registration is not permitted.



## Registration

### Low-residency Summer MFA Students

Registration takes place through individual advising with the Summer MFA program director. Registration for new students in the low-residency Summer MFA program is coordinated through the office of the Summer MFA program director.

### New Degree and New Post-Bac Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Office of Admission. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone beginning April 30, 2007 for the Fall semester. You will be asked to make an initial nonrefundable tuition deposit of \$300 (BA, BFA) and \$500 (MA, MFA, PB) prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admission. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Daylight Time zone).

### Non-degree Students

Currently enrolled Non-degree students may register for degree courses through the Office of Registration and Records beginning May 4, 2007.

### Late Arrival for Fall 2007

New-student orientation is mandatory. New students must request exemptions in writing from the Office of Student Affairs. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Office of Student Affairs via e-mail at [studentaffairs@sfaei.edu](mailto:studentaffairs@sfaei.edu).

### REGISTRATION HOURS

Registrations are accepted in the Office of Registration and Records between the hours of 9:00am and 5:00pm Pacific Daylight Time, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

### ADD/DROP DATES AND PROCEDURES

**Add/drop period for Fall 2007 ends on Monday, September 10, 2007.**

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of "W" is assigned; after the eleventh week, a grade of "F" will be assigned. Please consult the academic calendar on page 2 for the exact dates for adding, dropping, and withdrawing from classes.

### Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

### Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an intensive after the first day of instruction will receive a grade of "W." Please consult the academic calendar for the exact dates for adding, dropping, and withdrawing from intensives.

### INTERNATIONAL STUDENTS

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the associate director of student affairs for international and off-campus study programs. Failure to secure advance approval will result in loss of F-1 status in the United States.

### WITHDRAWAL DATES AND PROCEDURES

#### Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of the Registrar by the dates indicated in the academic calendar for each respective course. Withdrawals after the stated deadline will result in the assignment of a grade of "F." Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

#### Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the associate vice president for student affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the dean of graduate programs or the associate vice president for student affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

#### New Student Deferral / Withdrawal

New students who register for classes but choose not to attend SFAI must notify the Office of Admission of this decision in writing as soon as possible, but no later than September 10, 2007, in order to avoid tuition charges for the Fall Semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admission.



## ACADEMIC ADVISING

### Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Office of Academic Advising. In addition, faculty advisors and department chairs can discuss with students the educational and cocurricular opportunities available to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

### Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) and/or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

## TUITION AND FEES FOR FALL 2007

### TUITION FOR DEGREE PROGRAM AND CERTIFICATE COURSES

#### BA, BFA, and Non-degree Tuition per Semester

1-11 UNITS

Multiply each unit by \$1,300

12-15 UNITS

Pay a flat fee of \$14,210

Over 15 UNITS

\$14,210 plus \$1,300 for each additional unit over 15

#### MA, MFA, AND PB Tuition per Semester

1-11 UNITS

Multiply each unit by \$1,400

12-15 UNITS

Pay a flat fee of \$15,105

Over 15 UNITS

\$15,105 plus \$1,400 for each additional unit over 15

### FEES

1. Student Activity Fee = \$35 per semester
2. Studio courses may be subject to a \$35 materials fee (see individual course descriptions).
3. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.
4. Commencement fee is \$100 for all graduating students.

### MFA Fees

1. MFA Exhibition and Catalogue = \$260
2. MFA Final Review (charged only to students not enrolled in classes) = \$260

### TUITION PAYMENT DEADLINES

#### New and continuing degree students who register early:

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid and/or approved payment plan.

## Tuition and Fees

### Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due prior to the first day of the class.

### STUDY/TRAVEL PAYMENT POLICES

#### Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

### REFUND POLICY

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

### TUITION PAYMENT PLANS

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, or bank draft payable to "San Francisco Art Institute." A \$15 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

### MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

#### Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall semester and December 1 for



## Tuition and Fees

Spring semester; \$25 administrative fee.

### Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall semester and January 1 for the Spring semester; \$25 administrative fee.

### Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall semester and February 1 for Spring semester; \$25 administrative fee.

### Other Information

Interest shall be charged on the outstanding balance at a per-annum rate of 18%. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid.

Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

## REFUND POLICY

### Dropped Classes

Tuition refunds for dropped classes, excluding Intensives, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

### Complete Withdrawals by Degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave-of-absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from

the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

For example, if a BFA student completes 14 days in a 110 day term, the percentage of the term completed, 14/110 rounded to nearest tenth, is 12.7%. Since full tuition charged at beginning of term is \$14,210, tuition liability (rounded to nearest dollar) is \$14,210 x 12.7%, which equals \$1,805.

### Complete Withdrawal or Dropped Classes by Non-degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed add/drop form in the Office of Registration and Records determines the refund date and the percentage of tuition to be refunded for a course. A \$100 registration fee will be deducted from all refunds.

Prior to and including	
First day of first class	100%
First 10% of class hours attended	90%
After first 10% and through first 25%	50%
After first 25% and through first 50%	25%
After 50% of class hours attended	0%

## TEACHING ASSISTANT STIPENDS

Graduate students who wish to be a teaching assistant in their third or fourth semester in their graduate program may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for a TA stipend.

### Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request for withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds

received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Newsletter available in the Financial Aid Office and online at [www.sfa.edu](http://www.sfa.edu) under Admissions/Financial Aid.

### Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes, may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

### Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.



## ACADEMIC POLICY

### CONCURRENT REGISTRATION

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Office of Academic Affairs and the Office of Registration and Records, in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat tuition rate, or immigration status. Concurrent registration may not be used at all during senior residency. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

### COLLEGE CREDIT UNITS AND TRANSCRIPTS FOR DEGREE COURSES

Credit is offered as the semester unit. Undergraduate courses are numbered 100–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete the request for an official transcript available in the Office of Registration and Records or on the SFAI website.

### POLICY STATEMENT

All students are urged to read the general regulations found in this Course Schedule and the Student Handbook; PDFs of both publications can be found at [www.sfai.edu](http://www.sfai.edu) under the For Current Students link. Lack of familiarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures. Although every effort has been made to ensure the accuracy of this Course Schedule and the Student Handbook, students are advised that the information contained in them is subject to change. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

### CHANGES AND ADDITIONS TO COURSE CATALOGUE

Note: Many courses have additional information in the form of syllabi or course outlines, reading lists, anthologies, etc. Although SFAI will attempt in good faith to offer the courses as listed in this official Course Schedule, SFAI reserves the right to

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time or place of any course offering

### NONDISCRIMINATION POLICY

SFAI expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Financial Officer, SFAI, 800 Chestnut Street, San Francisco, CA 94133," or to "Director of the Office for Civil Rights, US Department of Education, Washington DC 20202."

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the dean of graduate programs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should write to "Associate Vice President for Student Affairs, SFAI, 800 Chestnut Street, San Francisco, CA, 94133" at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the associate vice president for student affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

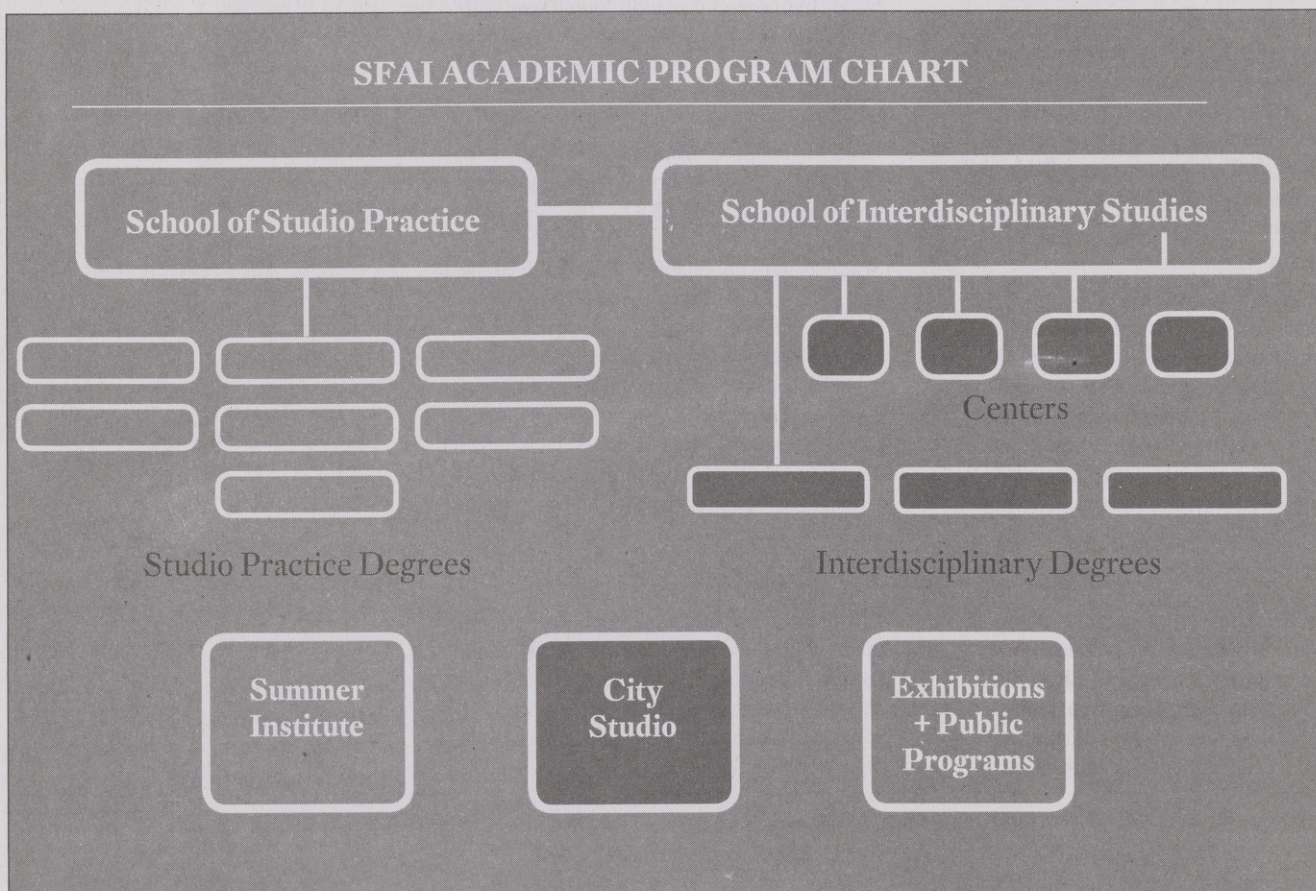


## ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the two pillars of SFAI's academic initiative: the School of Studio Practice, encompassing the departments of Design+Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture; and the School of Interdisciplinary Studies, offering new degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars we invite who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to our academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of both experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.





## PROGRAMS OF STUDY

### School of Studio Practice

- Bachelor of Fine Arts
- Post-Baccalaureate
- Master of Fine Arts

Design+Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

### School of Interdisciplinary Studies

- Bachelor of Arts
- Master of Arts

History and Theory of Contemporary Art

Urban Studies

Exhibition and Museum Studies

## ORGANIZATION OF CENTERS

### School of Interdisciplinary Studies

Art + Science

Media Culture

Public Practice

Word, Text,  
and Image

- Ongoing Research
- Artists and Scholars in Residence
- Colloquia and Symposia
- Fellowships (including Post-Doctoral Fellowships)



## THE SCHOOL OF STUDIO PRACTICE

Based on the belief that artists and their work are an essential part of society, the School of Studio Practice focuses on developing the artist's vision through studio-based work and experimentation. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

DESIGN+TECHNOLOGY  
FILM  
NEW GENRES  
PAINTING  
PHOTOGRAPHY  
PRINTMAKING  
SCULPTURE

The School of Studio Practice offers the following degrees and certificate:

BACHELOR OF FINE ARTS  
MASTER OF FINE ARTS  
POST-BACCALAUREATE CERTIFICATE

## THE SCHOOL OF INTERDISCIPLINARY STUDIES

Based on the premise that critical reading, thinking, and writing, as well as an in-depth understanding of the relation between theory and practice, are essential for engaging and understanding contemporary art and global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI. It offers three areas of study:

HISTORY AND THEORY OF CONTEMPORARY ART  
URBAN STUDIES  
EXHIBITION AND MUSEUM STUDIES

The School of Interdisciplinary Studies offers the following degrees:

BACHELOR OF ARTS  
History and Theory of Contemporary Art  
Urban Studies  
MASTER OF ARTS  
History and Theory of Contemporary Art  
Urban Studies  
Exhibition and Museum Studies

The School of Interdisciplinary Studies includes research and inquiry in art history, critical theory, English, humanities, mathematics, science, social science, writing, and urban studies. Additionally, it houses SFAI's four centers for interdisciplinary study: Art+Science; Media Culture; Public Practice; and Word, Text, and Image. Each center sponsors symposia, seminars, exhibitions, research fellowships, and residencies.

## THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

ART + SCIENCE  
MEDIA CULTURE  
PUBLIC PRACTICE  
WORD, TEXT, AND IMAGE



## ACADEMIC PROGRAMS

Undergraduate and graduate degree programs offered through the School of Interdisciplinary Studies:

### BA

History and Theory of Contemporary Arts

### BA

Urban Studies

### MA

History and Theory of Contemporary Arts

### MA

Urban Studies

### MA

Exhibition and Museum Studies

#### **History and Theory of Contemporary Art (BA, MA)**

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study which explores the intellectual and artistic processes that have prompted a wide range of critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

#### **Urban Studies (BA, MA)**

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design+Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art+Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting

## Academic Programs

upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, street fairs, etc. The broad vision of the program allows students to design their own course of study and research.

#### **Exhibition and Museum Studies (MA)**

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections.

A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic,



## Academic Programs

anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.



# COURSE SCHEDULE AND DESCRIPTIONS

## Key to Room Location Abbreviations and Course Codes

### CLASS TIMES

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm

TBA To be announced

### How to Read the Course Codes

#### ARTH-100-01

The letters at the beginning refer to the discipline in which the course is offered.

#### ARTH-100-01

The three-digit course number indicates the level of the course:

- 100 = Beginning to Intermediate
- 200 = Intermediate
- 300 = Intermediate to Advanced
- 400 = Post-Baccalaureate Program
- 500 = Graduate Level

#### ARTH-100-01

The final two digits refer to the section of the course.

### 800 CHESTNUT STREET

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room, above Studio 16A
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Digital Media Classroom (up stairway, past Student Affairs)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116	Painting Studios
Studio 117	Interdisciplinary Studio
18	Seminar Room (past Student Affairs)
20A	Photo Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)

### THIRD STREET GRADUATE CENTER

2565 Third Street

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be announced



**FALL 2007 UNDERGRADUATE COURSES****School of Interdisciplinary Studies**

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
<b>ART HISTORY</b>					
ARTH-100-1	Foundations in Global Art History	John Rapko	T	9:00-11:45	LH
ARTH-100-2	Foundations in Global Art History	TBA	W	4:15-7:00	LH
ARTH-101-1	Modernity and Modernism	Claire Daigle	T	1:00-3:45	LH
ARTH-102-1	Contemporary Art Now	Krista Lynes	M	4:15-7:00	LH
ARTH-202-1	Contemporary Artists Seminar	Glen Helfand	M	9:00-11:45	20B
ARTH 220-1	Thinking Through Architecture	Mark Bartlett	W	9:00-11:45	LH
ARTH 221-1	Volatile Bodies: Sex/Gender in Contemporary Art	Krista Lynes	T	1:00-3:45	18
ARTH 222-1	Arts of Africa and Beyond	Claire Daigle	TH	1:00-3:45	LH
<b>ENGLISH</b>					
ENGL-110-1	Academic Literacy	Loretta Kane	TH	1:00-3:45	20B
ENGL-100-1	Investigation and Writing	Stacy Garfinkel	W	1:00-3:45	MCR
ENGL-100-2	Investigation and Writing	Christina Boufis	M	1:00-3:45	MCR
ENGL-100-3	Investigation and Writing	Judith Goldman	TH	4:15-7:00	18
ENGL 100-4	Investigation and Writing	Erik Schneider	W	4:15-7:00	MCR
ENGL-101-1	The Dead and the Living	Judith Goldman	W	9:00-11:45	MCR
ENGL-101-2	Essayists Writing in the Age of the Image	Nicole Johnson	T	4:15-7:00	MCR
ENGL-102-1	Race, Hip-hop Culture, and Social Justice	Adam Mansbach	TH	1:00-3:45	18
ENGL-106-1	Narration and Figure: The Art of Poetry	Bill Berkson	T	1:00-3:45	MCR
ENGL-220-1	Undergraduate Fiction Workshop	Adam Mansbach	T	4:15-7:00	18
<b>ENGLISH AS SECOND LANGUAGE</b>					
ESL-110-1	English as a Second Language Support for Art Students	Rebekah Sidman-Taveau	M/W	1:00-3:45	20B
<b>CRITICAL STUDIES</b>					
CS-300-1	Critical Theory A	Jon Lang	TH	1:00-3:45	MCR
CS-300-2	Critical Theory A	Robin Balliger	F	1:00-3:45	MCR
CS-300-3	Critical Theory A	Laura Christian	M	4:15-7:00	18
CS-300-4	Critical Theory A	Dale Carrico	T	9:00-11:45	18
CS-301-1	Critical Theory B: Nature and Criticism	Dale Carrico	TH	9:00-11:45	18
<b>HUMANITIES</b>					
HUMN-200-1	Humanities Core A: Ancient Ethics	John Rapko	W	1:00-3:45	18
HUMN-200-2	Humanities Core A: Antiquity through the Middle Ages	Carolyn Duffey	F	1:00-3:45	20B
HUMN-200-3	Humanities Core A: History of the Americas	Thor Anderson	M	9:00-11:45	MCR
HUMN-201-1	Humanities Core B: Zen and Minimalist Poetics	Takeyoshi Nishiuchi	TH	9:00-11:45	MCR
<b>MATHEMATICS</b>					
MATH-100-1	Principles of Mathematics	Vince Corvo	TH	4:15-7:00	LH
<b>SCIENCE</b>					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00-3:45	Exploratorium



# Course Schedule

SCIE 111-1	Topics in Contemporary Science	Vince Corvo	TH	7:30-10:15	LH
SCIE 398-1	Directed Study				
<b>SOCIAL SCIENCE</b>					
SOCS-100-1	Introduction to Women's Studies: Intellectual Traditions and Contributions of Women in the Arts	Ella Diaz	T	9:00-11:45	20B
SOCS/US-220-1	Media and Cultural Geography	Robin Balliger	M	1:00-3:45	18
<b>URBAN STUDIES</b>					
SOCS/US-220-1	Media and Cultural Geography	Robin Balliger	M	1:00-3:45	18
US/SC 301-1	Site/Context: Public Art Studio	John Roloff	MW	1:00-3:45	105/117
<b>OFF-CAMPUS STUDY</b>					
CO-206-1	Contemporary Arts Education Practices	Richard Olsen	W	4:15-7:00	20B
CO-296-1	Undergraduate Internship	Jennifer Rissler	M	4:15-7:00	20B
IN 393-1	Mobility/International Exchange				
<b>UNDERGRADUATE COURSES</b>					
<b>School of Studio Practice</b>					
<b>COURSE CODE</b>	<b>TITLE</b>	<b>FACULTY</b>	<b>DAY</b>	<b>TIME</b>	<b>LOCATION</b>
<b>CONTEMPORARY PRACTICES</b>					
CP-100-1	Contemporary Practicum	Richard Berger	F	9-11:45/1-3:45	106
CP-100-2	Contemporary Practicum	Terri Cohn	F	9-11:45/1-3:45	18
CP-100-3	Contemporary Practicum	Paul Klein	F	9-11:45/1-3:45	DMS2
CP-100-4	Contemporary Practicum	J. D. Beltran	F	9-11:45/1-3:45	13
CP-100-5	Contemporary Practicum	Amy Berk	F	9-11:45/1-3:45	14
CP-100-6	Contemporary Practicum	Mildred Howard	F	9-11:45/1-3:45	105
CP-100-7	Contemporary Practicum	Ian McDonald	F	9-11:45/1-3:45	16C
<b>DESIGN+TECHNOLOGY</b>					
DT-101-1	Digital Literacy: Image, Internet, Presentation	Eric Theise	T/TH	7:30-10:15	DMS2
DT-110-1	Frameworks of Art, Design, and Technology	Paul Klein	M/W	9-11:45/1-3:45	20B/DMS2
DT/SC-111-1	Electricity and Electronics for Artists	Gary Goddard	F	9-11:45/1-3:45	117
DT/FM-116-1	Intro to 3D Modeling, Texturing, and Animation	Alex Munn	M/W	7:30-10:15	DMS2
DT-140-1	History of Reproducibility	Craig Baldwin	T/TH	1:00-3:45	26
DT/SC-150-1	Introduction to Activating Objects (Physical Computing)	Chris Palmer	M	4:15-7:00/ 7:30-10:15	105
DT-202-1	Digital Sound Objects	Laetitia Sonami	W	1:00-3:45/ 4:15-7:00	DMS2
DT-212-1	Introduction to Programming	Eric Theise	M/W	7:30-10:15	16C
DT/SC-220-1	Designing a New Skin: Reshaping and Materializing the Human Form	Matt Dick	M/W	9:00-11:45	105
DT-220-2	Out-in-g the Mall: Introduction to the Practice and Critique of Product Design	TBA	T/TH	4:15-7:00	20A
DT-380-1	Undergraduate Tutorial	TBA	M	1:00-3:45	16C
<b>DRAWING</b>					
DR-120-1	Drawing I & II	Fred Martin	T/TH	4:15-7:00	14



# Course Schedule

DR-120-2	Drawing I & II	Bruce McGaw	M/W	9:00-11:45	13
DR-200-1	Drawing II & III	Jeremy Morgan	T/TH	1:00-3:45	14
DR-200-2	Drawing II & III	Caitlin Mitchell-Dayton	T/TH	9:00-11:45	14
DR-202-1	Anatomy	Brett Reichman	T/TH	9:00-11:45	13
DR 220-1	Special Topics in Drawing	Diebenkorn Fellow	M/W	1:00-3:45	14
<b>FILM</b>					
FM-101-1	Film I	Caroline Savage	T/TH	1:00-3:45	26
FM-101-2	Film I	Janis Lipzin	M/W	1:00-3:45	26
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	TH	4:15-7:00	26
FM-110-1	Electro-graphic Sinema	George Kuchar	F	9-11:45/1-3:45	8
FM/DT-116-1	Intro to 3D Modeling, Texturing, and Animation	Alex Munn	M/W	7:30-10:15	DMS2
FM-140-1	Film History: An Introduction	Jun Jalbuena	T	4:15-7:00	26
FM-201-1	Introduction to Documentary Practice	Jay Rosenblatt	W	9:00-11:45/ 1:00-3:45	8
FM-204-1	Digital Cinema 1	Sam Green	M	9-11:45/1-3:45	DMS2/8
FM-220-1	Art of the Soundtrack	Dan Olmsted	T	9:00-11:45	26/16C
FM-220-2	Narratives/The Speed of Light: Industrials	Jun Jalbuena	M/W	7:30-10:15	26
FM-220-3	Soft Cinema: Machinima and Online Cinema Practices	Henrik Bennetson	T	9-11:45/1-3:45	DMS2/8
FM-380-1	Undergraduate Tutorial	Lynn Hershman Leeson	M	4:15-7:00	26
<b>INTERDISCIPLINARY</b>					
IN-114-1	Collage	Carlos Villa	T/TH	1:00-3:45	13
IN-140-1	History of Sound	Charles Boone	W	1:00-3:45	LH
IN-220-1	Sounds and Texts Workshop	Charles Boone	T/TH	9:00-11:45	9
IN-290-1	Energy Seminar	Meredith Tromble	M	4:15-7:00	13
IN-300-1/IN-500-1	Personal Culture	Bill Berkson	T	9:00-11:45	MCR
IN-300-2/IN-500-2	Center for Art and Science Seminar	Marko Peljhan	T/TH	19:00-11:45	10
IN-390-1	Senior Review Seminar	John Priola	T	4:15-7:00	13
IN-391-1	Honors Interdisciplinary Studio	John deFazio	M	7:30-10:15	9
<b>NEW GENRES</b>					
NG-101-1	New Genres I	Tony Labat	W	9-11:45/ 1-3:45	10
NG-101-2	New Genres I	Allan deSouza	T/TH	1:00-3:45	10
NG-110-1	Guerrilla Video Production Strategies	Chris Anderson	M	1-3:45/4:15-7:00	9
NG-140-1	History of New Genres	Sharon Grace	T	4:15-7:00	LH
NG 201-1	New Genres II	Will Rogan	T/TH	4:15-7:00	10
NG-204-1	Installation	Jill Miller	M	11:45 /1:00-3:45	10
NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Will Rogan	W	1-3:45/4:15-7:00	9
NG-220-1	Shake Rattle and Roll	Dan Ake	F	1-3:45/4:15-7:00	10
NG-220-2	The Discrete Object	Keith Boadwee	M/W	4:15-7:00	10
NG-220-3	Youth Riots	Julio César Morales	M/W	4:15-7:00	8/16C
NG 220-4	The Performative Body: Sound, Video, Music, Space, Emotion	Sharon Grace	T/TH	1:00-3:45	9
NG 250-1	Visiting Artist Studio	Howard Fried	F	1-3:45 /4:15-7:00	9
NG-290-1	Performing Race Seminar	Allan deSouza	T	4:15-7:00	10



NG 307-1	Advanced Projects	Julio César Morales	M/W	7:30–10:15	10
NG 380-1	Undergraduate Tutorial	Chris Anderson	M	9:00–11:45	9
NG-380-2	Undergraduate Tutorial	Trisha Donnelly	W	9:00–11:45	9
<b>PAINTING</b>					
PA-120-1	Painting I & II	Pat Klein	M	1–3:45 / 4:15–7:00	116
PA-120-2	Painting I & II	Bruce McGaw	M/W	1:00–3:45	115
PA-120-3	Painting I & II	Carlos Villa	T/TH	4:15–7:00	116
PA-200-1	Painting II & III	Mark Van Proyen	M/W	1:00–3:45	114
PA-200-2	Painting II & III	Jeremy Morgan	T/TH	9:00–11:45	116
PA-200-3	Painting II & III	Dewey Crumpler	T	1–3:45 / 4:15–7:00	115
PA-200-4	Painting II & III	Pegan Brooke	T/TH	4:15–7:00	114
PA-200-5	Painting II & III	Brett Reichman	T/TH	1:00–3:45	116
PA-220-1	Night Painting	Fred Martin	T/TH	7:30–10:15	115
PA 220-2	Better Painting through Chemistry: Tools and Techniques	Matt Borruso	F	9–11:45 / 1–3:45	116
PA-300-1	Undergraduate Studio Seminar	Pat Klein	W	1:00–3:45	117
PA-380-1	Undergraduate Tutorial	Pat Klein	W	4:15–7:00	117
PA-380-2	Undergraduate Tutorial	Dewey Crumpler	T	9:00–11:45	117
PA-380-3	Undergraduate Tutorial	Jeremy Morgan	T	4:15–7:00	117
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	9:00–11:45	117
<b>PHOTOGRAPHY</b>					
PH-101-1	Photography I	Hank Wessel	T/TH	9:00–11:45	Lab/20A
PH-101-2	Photography I	Adrianne Pao	M/W	9:00–11:45	20A
PH-102-1	Materials and Methods	Susannah Hays	M/W	1:00–3:45	16A / 20A
PH-110-1	Understanding Photography	Linda Connor	T/TH	1:00–3:45	16A/20A
PH-111-1	The Digital Book	Michael Creedon/ John DeMerritt	F	9–11:45 / 1–3:45	16A/DD/16C
PH-112-1	Color in Photography	Alice Shaw	T/TH	1:00–3:45	Lab/16A
PH-115-1	10 Ideas: View Camera, Lighting, Digital	Muffy Kibbey	F	9–11:45 / 1–3:45	16A/16C
PH-120-1	Introduction to Digital Photo	Adrianne Pao	T/TH	9:00–11:45	16A/16C
PH-140-1	History of Photography: Overview	Thom Sempere	TH	9:00–11:45	LH
PH-208-1	Sacred and Profane	Linda Connor	T/TH	7:30–10:15	16A
PH-220-1	Topologies	Susannah Hays	M/W	9:00–11:45	16A
PH-220-2	The Documentary Story	Darcy Padilla	M/W	4:15–7:00	16A
PH-301-1	Strategies of Presentation	Linda Connor	T/TH	4:15–7:00	16A
PH-380-1	Undergraduate Tutorial	Reagan Louie	M	9:00–11:45	PSR
PH-381-1	Special Projects	Hank Wessel	T/TH	1:00–3:45	PSR
PH-391-1	Senior Review Seminar	Reagan Louie	M/W	1:00–3:45	20A/16A
<b>PRINTMAKING</b>					
PR-100-1	Introduction to Printmaking	Tim Berry	M/W	1:00–3:45	2
PR-103-1	Photo Polymer Printmaking	Suzanne Olmsted	T/TH	9:00–11:45	2
PR-104-1	Lithography	Gordon Kluge	T	1–3:45 / 4:15–7:00	2
PR-106-1	Artists Books — Structures and Ideas	Alisa Golden	M/W	9:00–11:45	2
PR-213-1	A Digital Approach To Printmaking	Suzanne Olmsted	T/TH	1:00–3:45	16C
PR-220-1	Poster Screen Printing	Nat Swope	M/W	4:15–7:00	2
PR-220-2	Digital Technology and Contemporary Practice	Griff Williams	TH	1:00–3:45	Urban Digital



# Course Schedule

PR 380-1	Undergraduate Tutorial/Artists Books	Charles Hobson	F	1:00-3:45	2
<b>SCULPTURE</b>					
SC-103-1	3D Strategies II: Ceramic Sculpture	Richard Berger	M/W	1:00-3:45	106
SC/DT-111-1	Electricity and Electronics for Artists	Gary Goddard	F	9:00-3:45	117
SC/DT-150-1	Introduction to Activating Objects (Physical Computing)	Christopher Palmer	M	4:15-7:00 / 7:30-10:15	105
SC-190-1	Theories of Social Sculpture Seminar	Mark Bartlett	W	4:15-7:00	18/105
SC-200-1	Animate Form: Modeling and Construction	Ian McDonald	T/TH	9:00-11:45	105/106
SC/DT-220-1	Designing a New Skin: Reshaping and Materializing the Human Form	Matt Dick	M/W	9:00-11:45	105
SC-220-2	Energy Laboratory	Amy Franceschini	T/TH	1:00-3:45	105
SC/US-301-1	Site/Context: Public Art Studio	John Roloff	M/W	1:00-3:45	105/117
SC-380-1	Undergraduate Tutorial	John DeFazio	M	4:15-7:00	106
<b>FALL 2007 GRADUATE COURSES</b>					
<b>School of Interdisciplinary Studies</b>					
<b>COURSE CODE</b>	<b>TITLE</b>	<b>FACULTY</b>	<b>DAY</b>	<b>TIME</b>	<b>LOCATION</b>
<b>ART HISTORY</b>					
ARTH-501-1	Issues and Theories of Contemporary Art	Claire Daigle	M	4:15-7:00	3LH
ARTH-503-1	The Decades Seminar: Absolutely Modern	Bill Berkson	W	1:00-3:45	3LH
ARTH-510-1	Frameworks for Art and Urbanism	Stephanie Ellis	TH	1:00-3:45	3LH
ARTH-520-1	Crushing Objecthood: The Body and Resistance	Jill Dawsey	T	4:15-7:00	3LH
ARTH-521-1	Philosophies of Contemporary Art	John Rapko	F	9:00-11:45	3LH
ARTH-522-1	The Graphic Novel and the Animation of History	Jeannene Przyblyski	W	9:00-11:45	3LH
ARTH-523-1	Critical Writing Workshop	Mark Van Proyen	M	7:30-10:15	3LH
ARTH-590	Thesis I: Independent Investigations	tammy ko Robinson	M	9:00-11:45	3LH
ARTH-591	Thesis II: Collaborative Projects	Hou Hanru	F	9:00-11:45	MCR
<b>CRITICAL STUDIES</b>					
CS/EMS-500-1	Museum Evolution: Critical Histories and Perspectives	Terri Cohn	W	9:00-11:45	18
CS-500-2	Global Perspectives on Modernity	Carolyn Duffey	M	1:00-3:45	3LH
CS-500-3	Global Perspectives on Modernity	Robin Balliger	T	1:00-3:45	3LH
CS-500-4	Introduction to Critical Theory	Jon Lang	TH	9:00-11:45	3LH
CS-500-5	New Actants: Science and Technology Studies and Visual Culture	Krista Lynes	TH	4:15-7:00	3LH
CS-500-6	Trauma, Resilience, and Creative Practice	Susan Greene	W	4:15-7:00	3LH
CS 500-7	Intersections of Art, Law, and Cultural Property	J. D. Beltran	TH	7:30-10:15	3LH
CS 500-8	Spheres of Interest: Experiments in Thinking and Action	Renée Green	F	12:00-2:00	3LH
<b>EXHIBITION AND MUSEUM STUDIES</b>					
EMS/CS-500-1	Museum Evolution: Critical Histories and Perspectives	Terri Cohn	W	9:00-11:45	18



EMS-520-1	Exhibition and Counter Geography	Barbara Vanderlinden	T/TH	4:15-7:00	20B
EMS-520-2	Cultural Policy, Heritage, and the Traffic in Culture	Tressa Berman	T	9:00-11:45	3LH
EMS-588	Practicum	TBA	TBA	TBA	TBA
EMS-590/US- 590	Thesis I: Independent Investigations	tammy ko Robinson	M	9:00-11:45	3LH
EMS-591	Thesis II: Collaborative Projects	Hou Hanru	F	9:00-11:45	MCR
<b>TOPIC SEMINARS</b>					
IN-500-1/IN-300-1	Personal Culture	Bill Berkson	T	9:00-11:45	MCR
IN-500-2/IN-300-2	Center for Art and Science Seminar	Marko Peljhan	T/TH	9:00-11:45	10
NG-500-1	Alternative Contexts (Studio Seminar)	Tony Labat	TH	1:00-3:45	3SR2
PA-500-1	Distinguished Visiting Painting Fellows Critique Seminar	Brett Reichman	W	9:00-11:45	3SR1
SC/US-500-1	Sculpture in Context: Architecture Seminar/Studio	Peter Richards/Susan Schwartzberg	T	4:15-7:00	3SR1
<b>URBAN STUDIES</b>					
US-520-1	Urban Remapping: Identity and Memory in the 21st Century	Ella Diaz	T	1:00-3:45	20B
US-588	Practicum	TBA	TBA	TBA	TBA
US-590/EMS- 590	Thesis I: Independent Investigations	tammy ko Robinson	M	9:00-11:45	3LH
US-591	Thesis II: Collaborative Projects	Hou Hanru	F	9:00-11:45	MCR
<b>GRADUATE COURSES</b>					
<b>School of Studio Practice</b>					
<b>COURSE CODE</b>	<b>TITLE</b>	<b>FACULTY</b>	<b>DAY</b>	<b>TIME</b>	<b>LOCATION</b>
<b>CRITIQUE SEMINARS</b>					
GR-500-1	Graduate Critique Seminar	Stephanie Ellis	T	9:00-11:45	3SR1
GR-500-2	Graduate Critique Seminar	Jeannene Przyblyski	T	9:00-11:45	3SR2
GR-500-3	Graduate Critique Seminar	Dewey Crumpler	TH	1:00-3:45	3SR1
GR-500-4	Graduate Critique Seminar	Frances McCormack	W	1:00-3:45	3SR3
GR-500-5	Graduate Critique Seminar	Paul Klein	W	1:00-3:45	3SR4
GR-500-6	Graduate Critique Seminar	Allan deSouza	W	1:00-3:45	3SR2
GR-500-7	Graduate Critique Seminar	Tony Labat	T	1:00-3:45	3SR2
GR-500-8	Graduate Critique Seminar	Sharon Grace	TH	4:15-7:00	3SR2
GR-500-9	Graduate Critique Seminar	Keith Boadwee	T	4:15-7:00	3SR2
GR-500-10	Graduate Critique Seminar	Hank Wessel	W	9:00-11:45	3SR3
GR-500-11	Graduate Critique Seminar	Lynn Hershman Leeson	TH	4:15-7:00	3SR4
GR-500-12	Graduate Critique Seminar	John Roloff	M	4:15-7:00	3SR2
GR-500-13	Graduate Critique Seminar	Tim Berry	M	9:00-11:45	3SR1
GR-500-14	Graduate Critique Seminar	TBA-Diebenkorn Fellow	F	1:00-3:45	3SR3
GR-500-15	Graduate Critique Seminar	Pegan Brooke	T	1:00-3:45	3SR1
GR-500-16	Graduate Critique Seminar	Okwui Enwezor	T	9:00-11:45	3SR1
<b>GRADUATE TUTORIALS</b>					
GR-580-1	Graduate Tutorial	Dewey Crumpler	TH	4:15-7:00	3SR1
GR-580-2	Graduate Tutorial	Bruce McGaw	M	4:15-7:00	3SR1
GR-580-3	Graduate Tutorial	Jeremy Morgan	W	1:00-3:45	3SR1
GR-580-4	Graduate Tutorial	Charles Boone	W	9:00-11:45	3SR2
GR-580-5	Graduate Tutorial	TBA-D+T	TBA	TBA	3SR4
GR-580-6	Graduate Tutorial	Jill Miller	M	1:00-3:45	3SR2
GR-580-7	Graduate Tutorial	Trisha Donnelly	T	1:00-3:45	3SR3



# Course Schedule

GR-580-8	Graduate Tutorial	Reagan Louie	W	9:00-11:45	3SR3
GR-580-9	Graduate Tutorial	John Priola	TH	9:00-11:45	3SR1
GR-580-10	Graduate Tutorial	Ian McDonald	TH	4:15-7:00	3SR3
GR-580-11	Graduate Tutorial	Mildred Howard	W	4:15-7:00	3SR2
GR-580-12	Graduate Tutorial	Charlie Castaneda	T	4:15-7:00	3SR3
GR-580-13	Graduate Tutorial	Adriane Colburn	M	4:15-7:00	3SR3
GR-580-14	Graduate Tutorial	George Kuchar	TH	1:00-3:45	3SR4
GR-580-15	Graduate Tutorial	Janis Lipzin	M	4:15-7:00	3SR4
GR-580-16	Graduate Tutorial	Chris Finley	T	1:00-3:45	3SR1
GR-580-17	Graduate Tutorial	Matt Borruso	W	4:15-7:00	3SR3
<b>POST-BACCALAUREATE SEMINARS</b>					
PB-400-1	Post-Baccalaureate Seminar	Meredith Tromble	M	1:00-3:45	3SR1
PB-400-2	Post-Baccalaureate Seminar	Frances McCormack	W	9:00-11:45	3SR2
<b>GRADUATE LECTURE SERIES</b>					
GR-502-1	Spheres of Interest: Experiments in Thinking and Action	Renée Green	F	5:00-7:00	LH
<b>GRADUATE REVIEWS</b>					
GR-592	Graduate Intermediate Review	Renée Green			
GR-594	Graduate Final Review	Renée Green			
<b>GRADUATE INTERNSHIP</b>					
GR-596	Graduate Internship	Jennifer Rissler	M	4:15-7:00	20B
<b>GRADUATE ASSISTANTSHIPS</b>					
GR-587	Graduate Assistantship				
GR-597	Graduate Teaching Assistantships				



# FALL 2007 UNDERGRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

*Note: All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts requirement.*

## ART HISTORY

**ARTH-100-1 JOHN RAPKO**

**ARTH-100-2 TBA**

### **Foundations in Global Art History**

3 Units

Prerequisite: None

This class will survey global art from its beginnings through the end of the Middle Ages, concentrating on major styles in periods whose artifacts can be viewed in person at local museums, at least the arts of pre-Columbian Mesoamerica, New Guinea, Central Africa, and Egyptian tomb decoration. The course will also focus on developing a critical vocabulary and set of concepts for understanding art that can be developed and applied to global visual art. This will involve some consideration of place, the nature of images, the meaning of the artist's "touch," and the development of virtual space.

*Satisfies Global Art History requirement*

**ARTH-101-1 CLAIRE DAIGLE**

### **Modernity and Modernism: Global Art History from 1500 to 1950**

3 Units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms *modernism* and *modernity*. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II*, and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

*Satisfies Modernity and Modernism requirement*

**ARTH-102-1 KRISTA LYNES**

### **Contemporary Art Now: 1964-2005**

3 Units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

*Satisfies the Contemporary Art requirement*

**ARTH-202-1 GLEN HELFAND**

### **Contemporary Artists Seminar**

3 Units

Prerequisite: ARTH 102, ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in the Contemporary Artists Seminar will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

*Satisfies Contemporary Artists Seminar requirement for BA*

*Satisfies Art History elective for BFA*



## School of Interdisciplinary Studies Undergraduate Courses

### **ARTH-220-1 MARK BARTLETT**

#### **Thinking through Architecture: A Global Tour of Architectural Practices and Strategies**

3 Units

Prerequisite: ARTH-101, ENGL-101

Architecture is not just buildings. Architecture is a form of thinking that includes landscapes, buildings, machines, cities, cultural values, symbolism, social behavior, political processes, and economics. Architecture may or may not be "art." It dominates our daily physical environment to the extent that entering the "natural" world means leaving architecture behind, though even then, we get there by car and sleep in tents—the first an architectural machine and the second a building, with which we negotiate the landscape. However, the definitions of each of the things architecture may be vary, often dramatically, from region to region and from country to country, where physical, social, and economic conditions demand that it respond uniquely. Thus, we will study architecture in order to study social and cultural differences and similarities, through a specific focus on the architectural practices and strategies that mediate them.

*Satisfies Art History elective or Liberal Arts elective*

### **ARTH-221-1 KRISTA LYNES**

#### **Volatile Bodies: Sex/Gender in Contemporary Art**

3 Units

Prerequisite: ARTH 102, ENGL-101

This course begins with the assertion that gender is (a) representation, that images not only shape how we see ourselves, but found us as gendered subjects. Starting from this assertion, we will explore how art from the turn of the 20th century has both contributed to definitions of masculinity/femininity and disrupted those very categorizations. We will look for these explorations of gender and sexuality in the early Dadaist and Surrealist photographic experiments, in the interstices of the 50s and 60s (between the rock of AbEx's seminality and the hard place of The Factory), in the vast terrain of various artistic feminisms (vagina art to "women's work"), in and after Stonewall, in performance and body art, in tackling media representations (Guerrilla Girls, Act Up), and in postmodernism's playful yet deadly serious portraits (Opie, Shonibare, Piper, Fusco, Sherman, Harris, and many others). Central to this investigation will not only be the volatile body, but also the larger system of identification

and desire that grounds gender and sexual identity. Throughout, we will pay attention to the intersection of gender/sexuality with race, class, ethnicity, etc. and reflect on how these notions are culturally bound and historically specific.

*Satisfies Art History elective or Liberal Arts elective*

### **ARTH-222-1 CLAIRE DAIGLE**

#### **Arts of Africa and Beyond**

3 Units

Prerequisite: ARTH-101, ENGL-101

This survey will be organized geographically with a focus on, but not limited to, West and Central sub-Saharan Africa with additional attention paid to the African diaspora. The topical scope will be limited enough to enable an in-depth consideration of the role of art and its relation to the contexts and world views of particular cultural groups, but broad enough to give a sense of the rich diversity of both traditional and contemporary African art practices. Special areas of focus will include performance and ritual, the impact of colonization and postcolonial independence on African art, and the legacies of and shifts away from traditional forms in contemporary practice.

*Satisfies Art History elective, Liberal Arts elective, or Global Culture requirement*

## **ENGLISH**

### **ENGL-110-1 LORETTA KANE**

#### **Academic Literacy**

3 Units

Prerequisite: None

Academic Literacy is a two-semester introduction to college-level academic discourse, designed to help students become better readers and writers of college-level texts. The first semester of Academic Literacy will lay the groundwork. We will work on strategies for understanding texts and evaluating information. We will work on strategies for generating and organizing content. We will work on shaping sentences, developing paragraphs, and structuring essays. And we will work on basic grammar. The second semester will build on these skills. We will continue to cover basic essay structure and explore the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

*Required for students based on the results of the Writing Placement Exam*

### **ENGL-100-1 STACY GARFINKEL**

### **ENGL-100-2 CHRISTINA BOUFIS**

### **ENGL-100-3 JUDITH GOLDMAN**

### **ENGL-100-4 ERIK SCHNEIDER**

#### **Investigation and Writing**

3 Units

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose," wrote Zora Neale Hurston. English 100 is an inquiry-based course designed with Hurston's principle in mind. The class will focus on close readings of texts and will engage with contemporary issues and audiences. Students will investigate, research, and develop their ideas in writing, discovering how thought matures through the recursive processes of writing and revision. Emphasis will be on providing a foundation in different kinds of analysis and argumentation (comparison/contrast, evaluation, arguments of definition) and on developing one's point of view and powers of interpretation and insight. Topics include investigating the history of ideas and invention; examining the ways culture is shaped by language; interrogating modes of writing, including argumentative writing; and developing an expanded notion of creative practice through a precise and rich use of words.

*Satisfies English Composition A requirement*

### **ENGL-101-1 JUDITH GOLDMAN**

#### **The Dead and the Living:**

#### **Paranormal Messages in Literary Texts**

3 Units

Prerequisite: ENGL 100

Death is not merely a biological event; it is a cultural phenomenon, historically specific, and determined. It is a narrative act. Until the case of our own deaths, we never undergo it first hand; we mediate it through witnessing, telling, and explanation. This course will consider the tensions between scientific and unscientific versions of such narratives, focusing on paranormal conceptions of death and afterlife that have arisen and become a part of literary practice. To what degree do scientific mediations determine present literary discussions of death? How do these and other mediations relate to our everyday ideas and beliefs about ourselves? Materials for the course will include Sophocles' *Oedipus the King*, Claudia Rankine's *Don't Let Me Be Lonely*, Don Delillo's *The Body Artist*, Amos Tutuola's *My Life in the Bush of Ghosts*, and Hirokazu Koreeda's film *After Life*. By collaboratively studying, interpreting,



## School of Interdisciplinary Studies Undergraduate Courses

researching and writing about these and other texts, students will develop skills in creating and carrying through analytical argument, employing textual evidence, organizing ideas, and writing clear and insightful prose.

*Satisfies English Composition B requirement*

### **ENGL-101-2 NICOLE JOHNSON**

#### **Essayists Writing in the Age of the Image**

3 Units

Prerequisite: ENGL 100

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes." —Marcel Proust

This course is designed to encourage you to engage with what you see in the world around you—to read actively and write incisively about the visual and verbal texts that surround you. We will spend the semester exploring the strategies of accomplished essayists and visual artists who push beyond the surface features of text and image. Our goal: careful and critical seeing and thoughtful and articulate writing.

*Satisfies English Composition B requirement*

### **ENGL-102-1 ADAM MANSBACH**

#### **Race, Hip-hop Culture, and Social Justice**

3 Units

Prerequisite: ENGL 100

In this course, we will examine the ways in which hip-hop culture has impacted, transformed, facilitated, and impeded a dialogue on race in America. How has this movement, birthed by the marginalized black and Latino youth of the Bronx, changed aesthetically and politically on its path to becoming global pop culture? How has hip-hop channeled and reconfigured pre-existing notions of race, gender, and class? How do the aesthetics of hip-hop—both in traditional mediums such as MCing, DJing, and aerosol art and, more recently, in adapted forms like hip-hop theater and literature—expand upon and depart from previous protest art traditions? What strategies does hip-hop take up in grappling with white supremacy? And how do market forces circumscribe those strategies? We will analyze and debate these issues through a range of texts—from film to fiction, journalism to music, theory to autobiography.

*Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their "Continued Practices of Writing" requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course if space permits. Those students will be required to submit a writing portfolio at the end of the term. Transfer students, under certain circumstances, may also elect to fulfill their "Continued Practices of Writing" requirement with a section of English 101.*

### **ENGL-106-1 BILL BERKSON**

#### **Narration and Figure: The Art of Poetry**

3 Units

Prerequisite: ENGL 100 and ENGL 101

In this course, students will be encouraged to write poetry with special attention to the possibilities of telling what they know and/or imagine from actual life, as well as of the pronouns ("I," "you," "she," "we," "they," and so on) that may be involved. "What is happening to me, allowing for lies and exaggerations which I try to avoid, goes into my poems." This stunning remark by Frank O'Hara suggests an infinitely discussible range of subject matters for imaginative writing; we will discuss it, as well as many kinds of poetry, prose, and plays by various writers, as the basis for individual projects. We will write in various given modes and forms: dream narratives, "I do this I do that" poems, collaborations, portraits, on-site descriptions, collages, memory tales, mini-stories, dramatic monologues, movie scripts, sonnets. Writers whose examples we will study include Frank O'Hara, Thomas Wyatt, John Ashbery, Robert Creeley, Gertrude Stein, Bernadette Mayer, Joanne Kyger, William Carlos Williams, Ted Berrigan, John Keats, Elizabeth Bishop, Ron Padgett, Joe Brainard, William Shakespeare, and James Schuyler. Required texts are the following: Kenneth Koch, *Making Your Own Days*; Ron Padgett, ed., *The Teachers & Writers Handbook of Poetic Forms*; and many handouts.

*Satisfies a Liberal Arts elective*

### **ENGL-220-1 ADAM MANSBACH**

#### **Fiction Workshop**

3 Units

Prerequisite: ENGL 100 and ENGL 101

In this class, students will write short fiction and discuss their classmates' work in a supportive but rigorous environment. By "workshopping" student work—dissecting and analyzing it with an eye to helping the writer revise—we will learn to think and converse critically about the craft of writing. Through reading and writing exercises, we will examine the art of the short story, examining such aspects as plot, character, setting, dialogue, and movement. A writing workshop is also a community-building opportunity, built as it is on dialogue between a writer and his or her readers, a way for the inherently solitary act of writing to take on an interactive, even collaborative, dimension.

*Satisfies Liberal Arts elective*

## **ENGLISH AS A SECOND LANGUAGE**

### **ESL-110-1 REBEKAH SIDMAN-**

**TAVEAU**

#### **English as a Second Language Support for Art Students**

3 Units

Prerequisite: None

This course is designed to support English-as-a-second-language learners in their studies at SFAI. Students will receive assistance with English and language learning strategies needed to do well in their other classes. We will study academic reading and writing with an emphasis on topics from studio and interdisciplinary courses at SFAI. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit different types of academic writing in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop vocabulary relevant to their field and participate in discussions of daily language issues. In addition, customized grammar and pronunciation lessons will be provided for students (based on individual needs).

*Required for students based on TOEFL score and the results of the Writing Placement Exam*



## CRITICAL STUDIES

(The Critical Studies 300 Sequence)

Critical Theory A (CS-300, formerly HUMN-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B (CS-301, formerly HUMN-301) are special topics courses that build upon the theoretical foundations of Critical Theory A. Required for all BA and BFA students.

### CS-300-1 JON LANG

#### Critical Theory A

3 Units

Prerequisite: HUMN 201

Course topics include Freud and Foucault on sexuality and the formation of the subject; Freud and Marx on theories of fetishism and the visual image; and Marx on the rise of a modern world.

*Satisfies Critical Theory A requirement*

### CS-300-2 ROBIN BALLIGER

#### Critical Theory A

3 Units

Prerequisite: HUMN 201

Course topics include modern, liberal-democratic conceptions of personhood, authorship, and artistic autonomy; the "public sphere" and the division of "high" and "mass" culture; spectatorship and the social reproduction of race, gender, and sexuality; and knowledge and power in the context of empire. Course materials include critical texts, fiction, film, and popular cinema.

*Satisfies Critical Theory A requirement*

### CS-300-3 LAURA CHRISTIAN

#### Critical Theory A

3 Units

Prerequisite: HUMN 201

Course topics include philosophical and psychoanalytic challenges to the Cartesian model of the subject; notions of authorship, experiential authority, and artistic autonomy; the gaze as a site of knowledge, pleasure, and power; and the inscription of ideologies of race, gender, and class in performative and representational practices. Course materials include a diverse array of critical, literary, and film/video texts.

*Satisfies Critical Theory A requirement*

### CS-300-4 DALE CARRICO

#### Critical Theory A

3 Units

Prerequisite: HUMN 201

Course topics include Marx and Freud on the fetish and variations on their themes, from Benjamin's aura, Barthes's myth, Debord's spectacle, Foucault's panopticon to Naomi Klein on corporate logos, Laura Mulvey on the filmic gaze, Kobena Mercer on racial fetishism, Michael Taussig on state fetishism, and Judith Butler on the morphological imaginary. The fetish is an inspired error, a confusion of a creation with its creator, of a surrogate with the thing it substitutes for.

*Satisfies Critical Theory A requirement*

### CS-301-1 DALE CARRICO

#### Critical Theory B: Nature and Criticism

3 Units

Prerequisite: CS-300

"Nature" is a problem for theory, but when theory "goes green" the problematic status of the "natural" becomes a rich and unexpected resource for analysis and action. In this course we will think through some of the difficult and promising relations of critical theory and environmentalist practice. We will stage their confrontation in three ways: first, we will explore some key texts in philosophy and criticism, texts that grapple with the "natural," from Oscar Wilde to John Stuart Mill, from Marx's techno-triumphalism to Marxist and post-Marxist critiques of such triumphalism, in Adorno and Ellul, and in Hannah Arendt. Second, we will read canonical

texts in the long tradition of environmentalism in a critical way, from Thoreau, Muir, and Leopold to Rachel Carson, from "The Death of Environmentalism" to Al Gore and the online activism of Treehugger and Worldchanging. Third, we will survey some "keywords" in contemporary environmental criticism—biomimicry, biopiracy, cradle-to-cradle, dematerialization, downcycling, ecology, ecofeminism, ecosocialism, externality, footprint, greenwashing, leapfrogging, peak oil, pollution, polyculture, the Precautionary Principle, resource wars, superorganics, sustainability, triple bottom line, wilderness, and so on.

*Satisfies Critical Theory B requirement  
Fulfills Critical Studies elective for BA*

## HUMANITIES

(The Humanities 200 Sequence)

Humanities Core A (HUMN 200) and B (HUMN 201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

### HUMN-200-1 JOHN RAPKO

#### Humanities Core A: Ancient Ethics

3 Units

Prerequisite: ENG 101

In this class we will survey some of the foundational ethical works of Western culture and of Western thought generally, as well as briefly look at alternative conceptions of ethics from Confucius and the Buddha. The focus is on major texts from the Mediterranean area: Genesis, Sophocle's *Antigone*, Aristotle's *Nicomachean Ethics* and *Poetics*, the Gospels of Mark and Luke, Paul's First Letter to the Corinthians, and Augustine's *Confessions*. These texts collectively provide a penetrating presentation of the issues surrounding the central question: How should I live? Secondary concerns will be to begin to consider how



to respond appropriately to and interpret challenging texts, both philosophical and literary, and to consider modern assessments of these texts.

*Satisfies Humanities Core A requirement*

**HUMN-200-2 CAROLYN DUFFEY**

**Humanities Core A: From Antiquity through the Middle Ages: Encountering the Other through Love and War**

3 Units

Prerequisite: ENG 101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended by Homer in relation to such representations as the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical Song of Songs. Plato's *Symposium* and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider, "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th- and 13th-century Arab historians, aided by Edward Said's insights in *Orientalism*.

Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary retelling of *Medea* (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in *West of Kabul, East of New York*, an addition to our readings of the medieval Crusades.

*Satisfies Humanities Core A requirement*

**HUMN-200-3 THOR ANDERSON**

**Humanities Core A: History of the Americas**

3 Units

Prerequisite: ENGL 101

This introduction to the pre-contact civilizations of the Americas uses material culture as a starting point for discussions about how these societies functioned (even flourished) and, as best we can, how they understood their worlds. Case studies focus on Mesoamerica, but also include smaller-scale societies in both North and South America. We will examine distinctive features and take note of the continuities that are defining features of Amerind culture and civilization. Our sources will include everything from postconquest chronicles to archaeological reports to the latest translations of hieroglyphic texts of the ancient Maya.

*Satisfies Humanities Core A requirement*

**HUMN-201-1 TAKEYOSHI**

**NISHIUCHI**

**Humanities Core B: Zen and Minimalist Poetics**

3 Units

Prerequisites: HUMN 200

Zen poetics is a poetic tradition that strives to touch silence; therein a word negotiates the danger of going to the steely point beyond which its semiotic singularity dissolves. The course investigates this peculiar language that emerges as minimal utterances in the vacancy of articulated meanings, boundlessly and ceaselessly nearing silence. For the investigation, we will read Dogon's philosophical treatises and Basho's haiku poems, along with the "poetry" of Martin Heidegger, the "theology" of Paul Celan, and the "plays" of Samuel Beckett.

*Satisfies Humanities Core B requirement and Global Studies requirement*

## MATH

**MATH-100-1 VINCE CORVO**

**Principles of Mathematics**

3 Units

Prerequisite: None

This course is an introduction to mathematics for students with a minimal background, and perhaps interest, in the subject. Its primary purpose is to engender an appreciation for modes of inquiry, conceptualization, intuition, creativity, and expression that may appear somewhat alien and obscure to the uninitiated, but which constitute an evolving, effective approach to problems and possibilities of fundamental structure, and consequently, share many of the deep formal characteristics of traditional art praxis. Whether these similarities pertain to the work of contemporary artists is an issue to be considered as a matter of personal experience and discovery by participants in the class.

Both the schedule of topics and the presentation of material selected are designed to provide access, for those artists who participate in this exercise, to the intuition and insight which enable the production and use of this enormously effective though exquisitely abstract technology. At its deepest level, mathematics is just another way of seeing.

*Satisfies Mathematics requirement or Liberal Arts elective*

## SCIENCE

**SCIE-110-1 THOMAS HUMPHREY**

**Art and Phenomena**

3 Units

Prerequisite: None

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco. This course may include a materials fee.



## School of Interdisciplinary Studies Undergraduate Courses

*Satisfies Natural Science requirement or Liberal Arts elective*

**SCIE-111-1 VINCE CORVO**  
**Topics in Contemporary Science**  
3 Units  
Prerequisite: None

Science is the systematic study of physical phenomena. Its principal methodology involves a synthesis of experimentation and theorization unique in the history of human endeavor, in that this particular balance of dual defining efforts has produced an approach to our environment which is unrivaled in its practical effectiveness. It is important to realize, however, that much of the ultimate power of the scientific approach is of an entirely abstract nature, based upon an ever-deepening conception of fundamental structure which seems to be much more adequate for the task of understanding physical reality as it presents itself to human perception than is strictly necessary for survival.

There are three areas of current scientific research which are of special interest, and a supplemental category of related issues that inform the scientific enterprise as a whole: physics, biology, neuroscience, and methodology. This course concentrates on topics from these primary fields, though other areas of interest, such as chemistry, enter into the discussion as examples of peripheral fields which have become largely subsumed under the widening scopes of more fundamental viewpoints represented by the principal trio of disciplines listed above. Another hot topic is consciousness, which has lately become a subject of legitimate scientific inquiry because it now falls under the purview of the "Big Three." Not surprisingly, this phenomenon of increasing unification of scientific fields is one of the principal topics of this course.

*Satisfies Natural Science requirement or Liberal Arts elective*

## SOCIAL SCIENCE

**SOCS-100-1 ELLA DIAZ**  
**Introduction to Women's Studies: Intellectual Traditions and Contributions of Women in the Arts**  
3 Units  
Prerequisite: None

This course surveys first, second, and third wave feminisms in the US and abroad. Course requirements pertain to the intellectual and artistic contributions women have made in the arts and humanities over three centuries of women's movements. Each section considers differences between sex and gender, race and class, and feminist theories. Topics include feminist histories, gender development, body images, art, "women's work," and activism. The course also investigates new directions in 21st-century women's studies.

*Satisfies Social Science requirement and Global Studies requirement*  
*Fulfills General elective for BA*  
*Fulfills Liberal Arts elective for BFA*

**SOCS-220-1/US-220-1**  
**ROBIN BALLIGER**  
**Media and Cultural Geography**  
3 Units  
Prerequisite: ENGL 101

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

*Satisfies Social Science requirement, Urban Studies elective, and Global Studies requirement*  
*Fulfills Liberal Arts elective for BFA*

## URBAN STUDIES

**US-220-1/SOCS-220-1**  
**ROBIN BALLIGER**  
**Media and Cultural Geography**  
3 Units  
Prerequisite: ENGL 101

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

*Satisfies Urban Studies elective, Social Science requirement, and Global Studies requirement*  
*Fulfills Liberal Arts elective for BFA*

**US-301-1/SC-301-1 JOHN ROLOFF**  
**Site/Context: Public Art Studio**  
3 Units  
Prerequisite: 6 Units of sculpture coursework or instructor permission

This course is part of a series of site/context/science courses in the Sculpture Department. Public Art Studio is a studio/site intensive class that investigates social, aesthetic, and practical issues of art and public space. Projects developed as sited, contextual, or social works in the environment of San Francisco and surrounding area will be explored through research, site investigation, and the development of proposals. As a practicum for public art commissions and issues, students will explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including



## School of Interdisciplinary Studies Undergraduate Courses

models, drawings, mapping, GPS/satellite data, database collections, recordings, video, etc. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, Robert Irwin among many others.

*Satisfies Sculpture elective or Urban Studies elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

## OFF-CAMPUS STUDY

**CO-206-1 RICHARD OLSEN**

### Contemporary Arts Education Practices

3 Units

**Prerequisite:** Junior standing or instructor permission

This course provides an introduction to the often-polemical world of arts education. It will consist of three interconnected components: beginning with the social construction of "the child" and the development of the modern school, it will engage broad issues such as multiculturalism and cognitive development as well as specific dynamics that occur in the course of teaching, such as the relationship between process and product. Through a conceptual art project with elementary, middle, and high schools, it will put the students in contact with children and teenagers. It will also provide the opportunity for hands-on classroom experience in high schools as both observer and instructor. The class will provide information on how to acquire a teaching credential as well as work as an artist-in-residence in the nonprofit realm. One's growing understanding and personal overview will come together in the development of a personal philosophy as well as the development of lesson plans.

*This class fulfills 3 Units in Art Education, required for the Single Subject Credential in Art at San Francisco State University. SFAI students interested in pursuing the Single Subject Credential in Art at SFSU upon graduation must also complete the following coursework (see the undergraduate academic advisor for more information):*

33 Units of college credit in studio art:  
3 Units of painting/drawing  
3 Units of sculpture  
3 Units of ceramics  
3 Units of technology (photo, video, computer arts)

3 Units of printmaking

12 Units of college credit in art history:  
3 Units of non-Western art history  
3 Units of 20th-century art history

*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**CO-296-1 JENNIFER RISSLER**

### Undergraduate Internship

3 Units

**Prerequisite:** Junior standing or instructor permission

Students enrolled in the internship course both complete an internship at a site of their choosing—including arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

*Internships carry 3 semester Units of credit. To participate in internships for credit, students must enroll in CO-296-1, the Undergraduate Internship course. Interns are expected to work a minimum of 90 hours on-site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.*

*Satisfies 3 Units of the 6-unit Off-campus Study requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**IN-393**

### Mobility/International Exchange

15 Units

**Prerequisite:** Junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for 15 Units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials.

*Depending upon the institution and the courses successfully completed, satisfies 3 Units of the Liberal Arts elective and 12 Units of Major/Studio elective requirement (see your academic advisor regarding specific requirements you may need to graduate).*

## DIRECTED STUDY

1–6 Units

**Prerequisite:** Junior standing and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum and may be taken in any department. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 Units of Directed Study in any one semester, and no more than 12 Units of Directed Study may apply to the degree.



# FALL 2007 UNDERGRADUATE COURSES

## SCHOOL OF STUDIO PRACTICE

## CONTEMPORARY PRACTICES

CP-100-1	RICHARD BERGER
CP-100-2	TERRI COHN
CP-100-3	PAUL KLEIN
CP-100-4	J. D. BELTRAN
CP-100-5	AMY BERK
CP-100-6	MILDRED HOWARD
CP-100-7	IAN MCDONALD

### Contemporary Practices Friday Practicum

3 Units

Prerequisite: None

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative and scholarly interests.

On-campus sessions are structured as seminar/workshops. In the first part of the day, students encounter historical and theoretical material related to the day's topic. They then move into workshop groups for technical demonstrations and studio time to create in visual media, performance, or writing. Work is presented at the close of each session. Following an initial orientation, students choose the media they wish to explore for each project. For example, a student interested in photography may join a workshop group using photograms to make portraits. A student in art history and theory might approach portraiture through a workshop, scripting biographical portraits of artists for podcast.

The practicum also includes off-campus sessions introducing students to the resources of the Bay Area urban environment and the creative study of urban space.

*Fulfills Contemporary Practice requirement for BA and BFA*

## DESIGN+ TECHNOLOGY

DT-101-1	ERIC THEISE
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### Digital Literacy: Image, Internet, Presentation

3 Units

Prerequisite: None

This course introduces contemporary tools and concepts by exploring the most ubiquitous areas of digital practice. It covers text processing, still-image processing, and their combination for local presentations—via digital projection—and global presentation over the World Wide Web through the student production of basic websites. Students will compare and contrast free open-source programs with their commercial alternatives.

The class begins with a brief look at information design through the use of word-processing programs and ways to use them more effectively when writing papers, proposals, letters, and promotional materials. The course continues with sections on bitmapped and vector imaging. Adobe Photoshop will be used with imported digital photographs and scanned images in order to learn retouching, color correction, and myriad other effects. Adobe Illustrator, Inkscape, and Flash will be used to demonstrate the strengths of vector-based imaging.

The course closes with two complementary sections on presentation. In the first section, students will create presentations similar to Powerpoint for use in the classroom, lecture hall, critique, or to send via e-mail. In the second section, students learn the basics of creating websites, with an introduction to HTML and XHTML, cascading style sheets, and interactivity.

*Satisfies Design+Technology elective  
Fulfills General elective for BA  
Fulfills Studio elective for BFA*

### DT-110-1 PAUL KLEIN Frameworks of Art, Design, and Technology

3 Units

Co-enrollment in DT 101-01 is highly recommended

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and



## School of Studio Practice Undergraduate Courses

fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks, because digital media challenge many of these paradigms. The need for an original framework that emerges from digital media is clear: we have an opportunity to formulate a new framework for a new medium using new technology.

This course takes students from the earliest history of computing and electronic media to the digital as convergent media and outward from there to the greater impact of this new media on the world of art, design, and culture with relevant implications for the artist. The course focuses on core intentional or inherent aspects of digital, networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Others are subjects commonly taken up in the creation of digital work, such as telematic space, time, the body and identity, decentralized authorship, collectivity, and the extended social life of digital projects. This class introduces the core skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice.

*Satisfies Design+Technology requirement*  
*Satisfies Photography distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### **DT-111-1/SC-111-1 GARY GODDARD** **Electricity and Electronics for**

#### **Artists**

**3 Units**

**Prerequisite: None**

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills for use in interactive or time-based sculpture and installations. In this workshop, the goal is to understand how to wire simple circuits, choose the correct components for systems, obtain information for building circuits, and solve basic technical questions. Introductory information on reading schematics, the use of motors, switches, relays, sensors, sound modules, and power supplies as well as a basic introduction to micro-controllers will be covered in class. This workshop is also intended as a technical foundation to SC-203, Kinetic Sculpture/ Systems and Design+Technology object construction in DT-150, Activating Objects.

*Satisfies Design+Technology elective*  
*Satisfies Sculpture elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### **DT-116-1/FM-116-1 ALEX MUNN**

#### **Introduction to 3D Modeling, Texturing, and Animation** **3 Units**

**Prerequisite: None**

This course is a highly recommended precursor course for Game Projects as Art Practice, a course to be offered in Spring Semester 2008

This is a 3D digital skills course designed to teach students the core technologies used to design and develop 3D-rendered movies, games, and real-time animated films (Machinima). Whereas 3D-generated films like *Antz*, *Toy Story*, and *Shrek* make use of pre-rendered images, a film made using Machinima (pronounced "Ma-sheen-EH-ma") uses technology originally developed for real-time computer games like *Unreal Tournament* and *Quake*.

The class will use Maya to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will try out Maya's particle and physics systems and learn how to set-up animations for rendering. In addition we will explore game-editing tools like the Unreal Editor to implement real-time characters and scenes. Also, there will be a focus on the conceptual development of characters in games, especially the main-player character.

*Satisfies Design+Technology distribution 1 requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### **DT-140-1 CRAIG BALDWIN**

#### **History of Reproducibility** **3 Units**

**Prerequisite: ARTH 101**

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

*Satisfies Design+Technology Art History requirement*  
*Fulfills Art History elective for BA and BFA*

### **DT-150-1/SC-150-1 CHRIS PALMER**

#### **Introduction to Activating Objects (Physical Computing)**

**3 Units**

**Prerequisite: None**

This course is intended, for artists and designers alike, as a jumpstart to adding technology into their palette of creative tools. As with any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills, including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects. The project work will be put into context by looking at contemporary work produced by other artists, designers, and researchers. We will discuss how specific works by designers, artists, and researchers implement various technologies in their works.

*Satisfies Design+Technology distribution 1 requirement*  
*Satisfies Sculpture elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### **DT-202-1 LAETITIA SONAMI**

#### **Introduction to Digital Sound Objects: Digital Audio Bastards\* in a "Post-Digital" Age** **3 Units**

**Prerequisite: DT-102 is highly recommended prior to this course**

The class will focus on familiarizing students with basic digital and analog audio tools for live electronic performance and installation. Topics to be covered: (1) Max-MSP (digital signal processing software for live audio systems—Cycling '74); (2) simple audio circuit building, circuit bending, and hacking; DIY audio systems; (3) hybrid systems: "inefficient" controllers as essential tools for self-expression. Students are expected to create several projects during the semester, and present a final project (performance and/or installation) at the end of the semester.

\*Bastardization implies using a system in a way



## School of Studio Practice Undergraduate Course

it was never intended and exploiting its artifacts. In analogue terms, this may involve circuit bending or hacking a sound-generating device. In digital terms, this may involve the design of "inefficient" control systems and hybridization.

*Satisfies Design+Technology distribution 1 or 2 requirement*

*Fulfills a General elective for the BA*

*Fulfills a elective for the BFA*

### DT-212-1 ERIC THEISE

#### Introduction to Programming

3 Units

**Prerequisite:** DT 101 is highly recommended prior to this course

Learning a programming language fosters an understanding of why and how things work in a technological society. Simultaneously, the practice of programming leads to conceptual, cultural, and personal codes that can be systematically applied to an array of historical and contemporary media and materials.

A substantial portion of the class is devoted to learning Java, a contemporary, object-oriented programming language. The product of an age of ubiquitous computing, Java was developed to be a "write once, run anywhere" language: the applets you write on your Mac will, with care, run on a PC, on a web-server, inside a semi-autonomous robot, on a cell phone, in an iPod, or in a GPS unit. Countless code libraries are available that extend Java's native capabilities to two- and three-dimensional graphics, sound and video processing, networks, databases, and specialized hardware. The mindset you'll develop by learning Java will serve you well in learning other languages, be they visual programming environments like MAX/MSP, compiled languages like C or C++, or scripted languages like Perl, Python, or Javascript.

In order to create interactive and information-rich websites, the remainder of the class is devoted to the pairing of another scripting language, php, with the database package, MySQL. Following this segment, an exposure to SQL, the structured query language that drives relational databases, will round out your programming skill set.

The class will study and critique historical and contemporary projects—ranging from net.art to e-commerce—that make exemplary use of the tools we're learning. Frequent programming assignments will be turned around in class, while more ambitious, student-selected projects will be guided to completion throughout the semester.

*Satisfies Design+Technology distribution 1 requirement*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

### DT-220-1/SC-220-1 MATT DICK

#### Designing a New Skin: Reshaping and Materializing the Human Form

3 Units

**Prerequisite:** None

In this class, students create three-dimensional artworks informed by the intersection of the human body, culture, and society. Through the introduction of basic clothing-construction techniques of cutting, draping, and sewing, students learn the possibilities of shaping the human form, how clothing affects movement and emotion, and how it also plays a vital role in the design of social reality. Focus will be placed on learning how to create traditional and untraditional clothing and especially on learning how fit and proportion can affect the appearance and functionality of the human body. Students embark on their own exploration and experimentation with various materials, from conventional fabrics to unorthodox materials not usually associated with clothing.

Students learn the importance of creating a language for their work, exploring the vernacular and how it resonates into the designed world. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between Western art and design while simultaneously looking at global sources for shaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Eiko Ishioka, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, Ann Demeulemeester, Jun Takahashi, and others will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms. Critiques will examine how materials and silhouettes affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time as well as its projected associations of gender. Conversations will explore the idea of the avant-garde, with a particular focus on Japanese fashion designers and their approaches to layering in dress and packaging the human body.

*Satisfies Design+Technology elective*

*Satisfies Sculpture elective*

*Fulfills a General elective for BA*

*Fulfills Studio elective for BFA*

### DT-220-2 TBA

#### Out-in-g the Mall: Introduction to the Practice and Critique of Product Design

3 Units

**Prerequisite:** DT-101 or instructor permission

This course introduces students to the culture and practice of product design with particular attention to the methods and strategies of using product design as an art practice for proposing and building products that become languages for the human and world condition, and, in turn, these products help imagine a world we would like to inhabit. Products produced in this class will encourage links between consumer identity, technology, the world market, and the media.

This course investigates the various aspects of the product design process: gathering information and knowledge, imagining scenarios and concepts, researching ideas and learning how to express them visually. Students will produce a visual presentation, based on their research. This research will support the presentation of a "concept" or "idea," upon which it will then be possible to imagine a design process of migration from sketches to form models, CAD files, rapid prototypes, production tools, circuits, and moldings. Through these processes the course will examine how product design produces societal and cultural change quickly.

Students can propose and complete work in a wide variety of 2D, 3D, and time-based mediums, including the repurposing of existing consumer products, hardware, software, and the "fine art" object. The material and conceptual goal of the class is to create polemical props, which challenge the routine social and economic order that anticipates a varied and complex future.

*Satisfies Design+Technology elective*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

### DT-380-1 TBA

#### Undergraduate Tutorial

3 Units

**Prerequisite:** Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship



## School of Studio Practice Undergraduate Courses

is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies a Design+Technology elective*

## DRAWING

**DR-120-1 FRED MARTIN**

**DR-120-2 BRUCE MCGAW**

### Drawing I and II

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

*Satisfies Painting requirement*  
*Satisfies Sculpture requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**DR-200-1 JEREMY MORGAN**

**DR-200-2 CAITLIN MITCHELL-  
DAYTON**

### Drawing II and III

3 Units

Prerequisite: 3 Units of drawing coursework

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

*Satisfies Painting requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**DR-202-1 BRETT REICHMAN**

### Anatomy

3 Units

Prerequisite: 3 Units of drawing coursework

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image-text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

*Satisfies Painting elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**DR-220-1 TBA (DIEBENKORN**

**TEACHING FELLOW)**

### Special Topics in Drawing

3 Units

Prerequisite: 3 Units of drawing coursework

This course provides intermediate and advanced instruction in drawing. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

*Satisfies Painting requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

## FILM

**FM-101-1 CAROLINE SAVAGE**

**FM-101-2 JANIS LIPZIN**

### Film I: Introduction to Film

3 Units

Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to develop a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and coming to understand the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) prior to, concurrently with, or immediately subsequent to taking this course. There is a \$35 materials fee for this course.

*Satisfies Film requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**FM-102-1 JEFF ROSENSTOCK**

### Technical Fundamentals of Film

3 Units

Prerequisite: None

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Filmmaking I: Introduction to Filmmaking (FM-101-1) students, and particularly Film Majors, should not schedule another class for this time.

*Satisfies Film elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*



## School of Studio Practice Undergraduate Courses

### FM-110-1 GEORGE KUCHAR

#### Electro-graphic Sinema

3 Units

Prerequisite: None

For decades, George Kuchar's production courses have been a staple of the SFAI experience. Electro-graphic Sinema is another opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and makeup/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

*Satisfies Film elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-116-1/DT-116-1 ALEX MUNN

#### Introduction to 3D Modeling, Texturing, and Animation

3 Units

Prerequisite: None

This is a highly recommended precursor course for Game Projects as Art Practice, a course to be offered in Spring Semester 2008.

This is a 3D digital skills course designed to teach students the core technologies used to design and develop 3D-rendered movies, games, and real-time animated films (Machinima). Whereas 3D-generated films like *Antz*, *Toy Story*, and *Sbrenk* make use of pre-rendered images, a film made using Machinima (pronounced "Ma-sheen-EH-ma") uses technology originally developed for real-time computer games like *Unreal Tournament* and *Quake*.

The class will use Maya to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. Additionally, students will try out Maya's particle and physics systems and learn how to set-up animations for rendering. In addition we will explore game-editing tools like the Unreal Editor to implement real-time

characters and scenes. Also, there will be a focus on the conceptual development of characters in games, especially the main-player character.

*Satisfies Design+Technology distribution*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-140-1 JUNJALBUENA

#### History of Film: An Introduction

3 Units

Prerequisites: ARTH 100, ARTH 101

"Cinema is an invention without a future."  
—Louis Lumiere, 1895

In spite of this prediction by one of cinema's early pioneers, film went on to become a major art form and express better than any other medium the hopes, visions, fantasies, fears and realities of the twentieth century.

In the course of the semester we will highlight some of these developments through a selection of narrative, experimental, and documentary films from 1895 to the present. Topics to be considered in this process include: film's interaction with other mediums and art movements; the rise and development of narrative; "silent" comedy; cinema as a tool of inquiry and meditation as well as propaganda, education and persuasion; cinema as carnal knowledge and visceral thrills; representation and abstraction; cinema of revolt and social change; film as immediate sensory experience and an expression of ecstasy and the sublime.

Overall, our aim is to establish a basis for an intelligent inquiry into the possibilities and uses of film, as well as an appreciation of a wide range of cinematic works.

*Satisfies Film Art History 1 requirement*  
*Satisfies Art History elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-201-1 JAY ROSENBLATT

#### Introduction to Documentary Practice

3 Units

Prerequisite: Film 101

This course will introduce students to the conceptual framework of filmmaking and the skills required in researching and planning the nonfiction film. Basic producing and directing expertise will be developed through the pre-production and production of student projects.

Interviewing techniques will be introduced and each student will produce an edited audio portrait. Written assignments and complete pre-production packets will complement class discussions and individual meetings. Each student will complete a short 16mm, b/w, non-sync film with mixed tracks for their final project.

*Satisfies Film Intermediate distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-204-1 SAM GREEN

#### Digital Cinema I

3 Units

Prerequisite: Film 101

This course introduces students to conceptual issues and practical techniques for using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lectures/demonstrations, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

*Satisfies Filmmaking Intermediate distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-220-1 DAN OLMSTED

#### Art of the Soundtrack

3 Units

Prerequisite: Film 101

This studio course in the design and production of soundtracks for film and video focuses on conceptual considerations, aesthetics, and comprehensive instruction in technique. Fundamental principles of sound recording, design, and mixing will be covered along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image while working hands-on with production and post-production tools to produce their own completed soundtracks.



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*Satisfies Film Intermediate distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-220-2 JUN JALBUENA

#### **Narratives/The Speed of Light: Industrials**

3 Units

Prerequisite: Film 101

"Industrials"—formerly known as "industrial documentary"—training and public relations films—deal with documents, diagnostics, and sound in medicine, the military, airports, production lines, utilities, forensics, and plumbing. Today, with the reconfigurations and controls of digital technology, what may first appear as an artistic form of playful looking is actually a revealing scientific way of seeing. The science of measurable ways of seeing re-emphasizes the proposition of how a picture is information, and not just fiction. In a world functioning with currencies and value systems of constant information exchange, art must also exist as tangible phenomena of physical information. The class will explore experiments in the contemporary science of creating actual "industrials" using a variety of methods, from high-speed imaging to long distance recording, 3-D grids of sound in medicine, the common diagnostics and surveillance of infrared. Students will gain an understanding of how sound—via ultrasound and sonograms—produces pictures in a manner similar to how bats see and navigate. Students will produce 7 to 10 short pieces for the course.

*Satisfies Film Intermediate distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-220-3 HENRIK

BENNETSON

#### **Soft Cinema: Machinima and Online Cinema Practices**

3 Units

Prerequisite: Film 101

This course will focus on new forms of cinema that rely on software as the main tool for creating digital films and that employ computer-based methods of moving image transmission, e-cinema, Internet-based forms of bandwidth downloads, i-cinema, and interactive online cinema.

This course will be a beginning, practical course on the processes involved with using multi-user online environments such as Second Life for

creating movies. The course will explore every aspect of movie making, including building online sets, acting with avatars, shooting with built-in camera tools, editing online, and live posting.

*Satisfies Film Intermediate distribution requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### FM-380-1 LYNN HERSHMAN

LEESON

#### **Undergraduate Tutorial**

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Film elective*

## **INTERDISCIPLINARY**

### IN-114-1 CARLOS VILLA

#### **Collage**

3 Units

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### IN-140-1 CHARLES BOONE

#### **History of Sound**

3 Units

Prerequisites: ARTH 101

Sound is as compelling a medium for artists, nowadays, as painting, sculpture, photography, and other traditional disciplines. This course will be a broad-ranging introduction to sound as a significant aspect of our larger general culture. Selected ideas about sound will be considered, as well as how these ideas have been reflected in the thinking of artists from ancient times to the present. Relationships between sound, color, time, and space will be investigated, as will rudimentary acoustics and certain aspects of sound in non-Western cultures. Although the course is not specifically about sound art, as understood in an art school context, the subject will be explored during the latter part of the semester. The course will provide a background for students interested in this aspect of our world and lives as well as for artists wishing to explore sound as a medium in their own work. Reading, writing, and a creative project will be assigned.

*Satisfies Liberal Arts elective or Art History elective*

### IN-220-1 CHARLES BOONE

#### **Sounds and Texts Workshop**

3 Units

Prerequisite: None

Words gathered into texts convey verbal meaning in all of the familiar ways, but have long been employed creatively for their myriad sonic qualities as well. Reading Shakespeare, James Joyce, and Dylan Thomas aloud, for instance, transports us to worlds far beyond those of mute symbols on printed pages. Artists in many disciplines—writers, composers, filmmakers, and visual artists, to name only the most obvious—have long worked with this idea, and it is their work that will be the starting point for exploration and the making of new work in this course.

Texts in all forms from visual artists Wassily Kandinsky, Kurt Schwitters, and Rebeca Bollinger, to poet Gertrude Stein, to text-sound artist Charles Amirkhanyan, will help launch us on fresh creative flights of our own. All media will be open for use: recording, live performance, film/video, installation, and so on. This course will be of special interest to students wishing to broaden their artistic horizons by exploring time-based media, experimental forms of writing, speaking, performance, and text components in all visual arts media.



## School of Studio Practice Undergraduate Courses

*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### IN-290-1 MEREDITH TROMBLE

#### Energy Seminar

3 Units

**Prerequisite:** 3 Units of studio coursework, concurrent enrollment in SC-220-2, Energy Lab, is strongly encouraged but not required

Energy, in all its metaphorical, practical, experiential, and cross-cultural manifestations, is the focus of this interdisciplinary seminar linked with a studio course, Energy Lab, SC-220-2. Art will be our entry into the overarching concept of "energy," which unifies our experience of diverse physical phenomena in physical, biological, and social systems. "Energy" is a modern concept, and since the mid-1800s an international community of scientists has contended that laws of energy govern the activity, exchange, and transformation of everything in our known world. Western formulations of knowledge will be juxtaposed with understandings from aboriginal, Chinese, and Indian thought. Among the many contemporary artists discussed are Marina Abramovic, Giovanni Anselmo, Shimon Attie, Jordan Belson, Joseph Beuys, James Lee Byars, Olafur Eliasson, Nicholas Hlobo, Andrea Polli, Rachel Rahena, and Robert Smithson. The course draws on images and material from both visual art (including film, video, photography, sculpture, and painting) and science (including molecular biology, high-energy physics, and medicine). Students discuss images and readings, culminating in a final project which may be a work of art or research paper.

*Satisfies a Global Studies requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### IN-300-1 BILL BERKSON

#### Personal Culture

3 Units

**Prerequisite:** Junior standing

This course will be a seminar/tutorial in general culture, with class meetings arranged to discuss topics of interest to both students and instructor—but using as a starting point the instructor's intimate experiences with and knowledge of the matters presented. The main agenda is that of connecting dots between various arts—visual, dance, film, music, poetry, and so on—and other cultural practices such as

philosophy, politics, critical writing, fashion, advertising, and journalism. The instructor is open to suggestions. In any case, the course of study will involve some required reading and written and/or oral presentations. The shape this course takes will depend to some extent upon the interests and aptitudes of the students who enroll. Be that as it may, the progress of topics will be determined largely by that of the chapters of the one required text, *Six Memos for the Next Millennium* by Italo Calvino.

*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### IN-300-2 MARKO PELJHAN

#### Center for Art and Science

##### Seminar

3 Units

**Prerequisite:** Junior standing

The Fall 2007 Fellow in the Center for Art and Science is Marko Peljhan. In 1995 Peljhan cofounded Ljudmila (Ljubljana Digital Media Lab) for which he works as programs coordinator. Peljhan is also the operations coordinator of the Makrolab project, which was shown at Documenta X in Kassel. One of his recent projects is Insular Technologies (International Networking System for Universal Long Distance Advanced Radio). Peljhan also coorganized the Beauty and the East net-time conference in Ljubljana in 1997 and has coedited and authored art- and performance-oriented publications and articles.

The fellowships sponsored through the School of Interdisciplinary Studies are considered key elements of SFAI's approach to mapping a lively intellectual and artistic education context, one that exists at the intersection of academic and public inquiry. Typically, those invited as fellows in the School of Interdisciplinary Studies have achieved a significant and distinguished record in their given fields. The period spent on the SFAI campus provides these internationally recognized artists and scholars time for reflection and an environment in which to further the development of new ideas in their work, to test those ideas, and to teach and collaborate with SFAI students and faculty.

*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### IN-390-1 JOHN PRIOLA

#### Senior Review Seminar

3 Units

**Prerequisite:** Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

*Satisfies Senior Review requirement for BFA*

### IN-391-1 JOHN DEFAZIO

#### Honors Interdisciplinary Studio

3 Units

**Prerequisite:** Senior standing. Students must submit a portfolio of work and/or project proposal for acceptance into this course

This advanced level, interdisciplinary studio course explores specific issues in each student's area of concentration and interest. Students meet two days a week with two faculty members, in both seminar and tutorials. This course is intended to advance the student's development of independent research and projects through individual student presentations, group discussions and review, and one-on-one discussions with the instructors. Attention will also be given to professional practices. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a portfolio of work and/or project proposal for acceptance into this course. Students accepted into this course receive individual workspace for the Fall and Spring Semester. Students must register for six units; three units of this course may be used to satisfy the Senior Seminar requirement for graduating BFA students.

*Satisfies Senior Review requirement for BFA*



## NEW GENRES

NG-101-1 TONY LABAT

NG-101-2 ALLAN DESOUZA

### New Genres I

3 Units

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

*Satisfies New Genres requirement*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

NG-110-1 CHRIS ANDERSON

### Guerrilla Video Production

#### Strategies

3 Units

Prerequisite: NG 101 or instructor permission

This class will examine the most effective strategies for utilizing video as a means of artistic expression. Drawing on techniques from traditional narrative, experimental films, performance video art, and documentary we will study the ways of integrating these various styles into an effective tool for communication and expression. We will also explore avenues for infiltrating the established orders in the interest of obtaining funding and access to venues. As part of this process students will be expected to begin a project with a written outline, script, or statement, and to take the work from pre-production to post- as well as to show the work in a venue outside the school structure. There will be guest artists visiting the class who have successfully promulgated their work in festivals, gallery showings, and commercial venues. Critical discussions of student, guest artist, and visiting artist works will be encouraged insofar as they relate to the above-mentioned agenda.

*Satisfies New Genres video distribution requirement*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

NG-140-1 SHARON GRACE

### History of New Genres

3 Units

Prerequisite: ARTH 101

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers, and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. The class will investigate and discuss the historical contexts in which these forms emerged.

*Satisfies New Genres Art History requirement*

*Fulfills Art History elective for BA and BFA*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

NG-201-1 WILL ROGAN

### New Genres II

3 Units

Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II: Further New Genres is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor. Please refer to the Course Descriptions Supplement for any given semester.

*Satisfies New Genres elective*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

NG-204-1 JILL MILLER

### Installation

3 Units

Prerequisite: NG-201 or instructor permission

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities. The class provides an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

*Satisfies New Genres distribution requirement*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*

NG-206-1 WILL ROGAN

### Photoworks: Performance

#### Documentation, Conceptual

#### Photography

3 Units

Prerequisite: NG-201 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the students will be challenged to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

*Satisfies New Genres requirement*

*Fulfills General elective for BA*

*Fulfills Studio elective for BFA*



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### NG-220-1 **DANA KE**

#### **Shake Rattle and Roll**

3 Units

Prerequisite: NG 101 or instructor permission

Sound art is relational. It communicates, vibrates, and agitates. It makes privacy intensely public and the public experience distinctly personal. Sound art is produced and inflected not only by the materiality of space but also by the presence of others. It moves from a single source and immediately arrives at multiple destinations. It goes from the here and now to the there and then. Sound art is a social event. Sound art has an intrinsic relationship to architecture. The developments of sound art coincide generally with the developments of performance and installation art. The very notion of context and location is the common thread by which these areas of esthetics overlap. This will be a major area of investigation in this class. Other questions we will ask are these: Is all sound music? Are all sound-making devices instruments? How loud is too loud? Does sound create ambience or does ambience create sound?

This course will cross over with sculpture. Intrinsic in the development of experimental instruments is the construction of these instruments. In the beginning of the semester we will explore simpler devices but as the semester develops our vision will expand and grow. We will have class-time access and use of the facilities in the sculpture area. Think big. Think loud. Steel, wood, and sheet metal are just a few materials we can work with. There will be no limitations.

*Satisfies New Genres elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### NG-220-2 **KEITH BOADWEE**

#### **The Discrete Object**

3 Units

Prerequisite: NG 101 or instructor permission

This course is a lab for students to make objects on the spot, during class time working with readily available materials. Students will develop concepts quickly and realize them through an object. Students will understand that even though the approach is generally conceptual, there's still an investment in the object. The course will address and investigate the relationship between object and idea. Students will familiarize themselves first with early conceptual works and then with

the post-conceptual generation's return to the object, fabrication, and the ready-made vs. the handmade.

*Satisfies New Genres elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### NG-220-3 **JULIO CÉSAR MORALES**

#### **Youth Riots**

3 Units

Prerequisite: NG 101 or instructor permission

Youth Riots explores the historical phenomenon of pivotal conflicts, moments, and riots from the late 20th century to recent social and political events from around the world. The class will focus on reenactments as a form and will attempt to create a bridge between, art, history, and youth culture in order to transcend and understand the history of crowds and power. The lectures in the class will encompass and address perspectives in journalism, performance, and design approaches to the historical and contemporary subject matter. The class will also approach socially relevant events that have created a social change within contemporary culture as well as work by contemporary artists utilizing forms of reenactment in contemporary art such as Jeremy Deller's *The Battle of Orgreave* and Pierre Huyghe's *The Third Memory*. Themes will include equality (the youth riots in France), racism (the Chiapas uprising), immigration (West-African battle to reach Spanish enclave), police brutality (the Black Panther Party) and oppression (the Stonewall riots). Students will research and discuss the historical events that led to the conflicts and then will be asked to re-create "iconic" images, based on these events, both from historical imagery and from their own imaginations. The outcomes will be a series of proposal-based writings and projects.

*Satisfies New Genres elective*  
*Satisfies Global Studies requirement*  
*Satisfies Critical Studies elective BA*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### NG-220-4 **SHARON GRACE**

#### **The Performative Body: Sound, Video, Music, Space, Emotion**

3 Units

Prerequisite: NG 101 or instructor permission, concurrent enrollment in NG 290-1 encouraged but not required

Drawing from the body as both ground and medium, the class will explore the production of meaning within the spatial conditions of sculptural practice that are temporal, gestural, participatory, and performative. Class work will be manifested in a variety of media, including body-action/gestures in video-sculpture; installation; performance; body-sculptural prostheses; body-site interventions; drawing; and photography. Class investigation will include a brief comprehensive history of experimental sound toward defining the physiological/aesthetic effects of algorithms. Working with a diachronic view between the contemporary issues of virtuality, globalism, and the notable works of exemplary artists (e.g., Abramovic, Acconci, Nauman, Burden, Export, Walker, Ono), we will develop the theoretical, historical, and aesthetic contours of an edgy contemporary practice. Class is structured around slide/video lecture, critique of student work, and presentations by visiting artists.

*Satisfies New Genres elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### NG-250-1 **HOWARD FRIED**

#### **Visiting Artist Studio**

3 Units

Prerequisite: NG-101 or instructor permission

The fall 2007 visiting artist-in-residence, Howard Fried, is a pioneer in conceptual video performance art and founder of the New Genres department. This seminar-style "informal" setting will allow for intimate dialogue about each student's work. It offers a nonthematic approach dedicated to students' work and to helping them through their particular stage of questioning and problem solving.

*Satisfies New Genres elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*



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**NG-290-1 ALLAN DESOUZA**

### **Performing Race Seminar**

3 Units

Prerequisite: NG 101 or instructor permission, concurrent enrollment in NG 220-4 encouraged but not required

This course will take as its premise that "race" (including the naturalized category of "whiteness") is a social construction, and is therefore performative. We will consider examples of this "race performance" from a broad range of sources, e.g., literature, theater, cinema, TV, the visual arts, and codes of "everyday life." While constructions of race will be the primary focus, these cannot be separated from gender and sexuality, and we will pay particular attention to intersections with masculinity, feminization, (hetero)sexuality, and national(ist) narratives.

*Satisfies New Genres distribution requirement*  
*Satisfies Critical Studies elective for BA*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**NG-307-1 JULIO CÉSAR MORALES**

### **Advanced Projects**

3 Units

Prerequisite: Instructor permission, portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered on work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

*Satisfies New Genres elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**NG-380-1 CHRIS ANDERSON**

**NG-380-2 TRISHA DONNELLY**

### **Undergraduate Tutorial**

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies New Genres elective*

## **PAINTING**

**PA-120-1 PAT KLEIN**

**PA-120-2 BRUCE MCGAW**

**PA-120-3 CARLOS VILLA**

### **Painting I and II**

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Description Supplement published each semester. There is a \$35 materials fee for this course.

*Satisfies Painting requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**PA-200-1 MARK VAN PROYEN**

**PA-200-2 JEREMY MORGAN**

**PA-200-3 DEWEY CRUMPLER**

**PA-200-4 PEGAN BROOKE**

**PA-200-5 BRETT REICHMAN**

### **Painting II and III**

3 Units

Prerequisite: 3 Units of painting coursework

This course provides intermediate and advanced instruction in painting. Students will be expected to work toward a personal vision and a deeper understanding of the ideas, content, and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

*Satisfies Painting requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**PA-220-1 FRED MARTIN**

### **Night Painting**

3 Units

Prerequisite: 3 Units of painting coursework

For decades Fred Martin's night painting class has been a staple of the painting department's long and distinguished history. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a critique of the month's work on the last Tuesday of each month, so that we can all see what we have accomplished during the month.

*Satisfies Painting elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

**PA-220-2 MATT BORRUSO**

### **Better Painting through Chemistry: Tools and Techniques**

3 Units

Prerequisite: 3 Units of painting coursework

The building blocks for a satisfying painting are both conceptual and formal. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. As a class, we will engage in making paintings with an eye to the unlimited possibilities that the medium holds. Studio time



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will be punctuated with demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. This course will also encourage experimentation with paint as a substance for manipulation in tandem with more traditional methods. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. How is a mixture of crushed rocks and oils transformed into a painting? We will explore the seemingly magical process which makes this metamorphosis possible. No matter the style—whether photorealist or the faux-naïve—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Readings for this class will include excerpts from *What Painting Is* by James Elkins, *Dear Painter*, *Paint Me* edited by Alison Gingeras, and more.

*Satisfies Painting elective*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### PA-300-1 PAT KLEIN

#### Undergraduate Studio Seminar 3 Units

**Prerequisite:** 6 Units of painting coursework

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

*Satisfies Senior Seminar requirement for Painting majors*

### PA-380-1 PAT KLEIN

### PA-380-2 DEWEY CRUMPLER

### PA-380-3 JEREMY MORGAN

### PA-380-4 CARLOS VILLA

#### Undergraduate Tutorial 3 Units

**Prerequisite:** Junior standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are

required to meet with faculty a minimum of three times per semester.

*Satisfies Painting elective*

## PHOTOGRAPHY

### PH-101-1 HANK WESSEL

### PH-101-2 ADRIANNE PAO

#### Photography I

3 Units

**Prerequisite:** None

This course addresses the primary aspects of photography in relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. A technical test will also be required. For such a waiver, see the area manager to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived. There is a \$35 materials fee for this course.

*Satisfies Photography requirement*  
*Fulfills General elective for BA*  
*Fulfills Studio elective for BFA*

### PH-102-1 SUSANNAH HAYS

#### Materials and Methods

3 Units

**Prerequisite:** PH-101

Materials and Methods brings together methods related to the chemical and optical processes used in cameraless, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a \$35 materials fee for this course.

*Satisfies Photography Technical distribution requirement*

*Fulfills a General elective for the BA*  
*Fulfills a elective for the BFA*

### PH-110-1 LINDA CONNOR

#### Understanding Photography

3 Units

**Prerequisite:** PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces students to a broad range of photographic practices, enabling them to experience various material and conceptual approaches to which the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.

*Satisfies Photography requirement*  
*Fulfills a General elective for the BA*  
*Fulfills a Studio elective for the BFA*

### PH-111-1 MICHAEL CREEDON/

### JOHN DEMERRITT

#### The Digital Book

3 Units

**Prerequisite:** PH-101

This course incorporates traditional bookbinding principles with modern digital fine-art printing skills that help students learn how to create fine-art limited-edition books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine-art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte, or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Mac computer skills are necessary though no prior knowledge of image or page-editing software is required. The most important element is for each student to have a collection of images in either b/w or



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color, and to have the desire to amplify and refine their content through the creation of limited edition fine-art books. There is a \$50 materials fee for this course.

*Satisfies Photography Technical distribution requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-112-1 ALICE SHAW

#### Color in Photography

3 Units

Prerequisite: PH-101

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between \$250 and \$300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

*Satisfies Photo Technical distribution requirement*  
*Fulfills a General elective for the BA*  
*Fulfills a elective for the BFA*

### PH-115-1 MUFFY KIBBEY

#### 10 Ideas: View Camera, Lighting, Digital

3 Units

Prerequisite: Photo 101

The path an idea takes from formulation to execution will be explored through a series of disparate ideas, both universal and specific to the unique nature of photography. Ideas will be presented with provocative readings, contemporary art, artifacts from popular culture, and discussions. The transition from concept to photograph will be facilitated by corresponding technical demonstrations, such as view camera, lighting, set building, high speed photography, digital capture, workflow, and "photo-op" field trips. This will be enhanced by viewing images by contemporary photographers such as Andreas Gursky and by extensive hands-on demonstrations of the View Camera. Ideas will include forgetting, probability, witnessing time, the still photograph as a fixed point in the narrative, feminine/masculine identity, and borders. Short readings from *The Botany of Desire* by Michael Pollan, *The Man Who Loved Only Numbers* by Paul Hoffman, *Thinking in Pictures* by Temple Grandin, and

*Body Politic* by Ingrid Sischy will comprise part of the reading list.

*Satisfies Photo Technical distribution requirement or Photo Conceptual requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-120-1 ADRIANNE PAO

#### Introduction to Digital Photo

3 Units

Prerequisite: 3 Units of photography coursework

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; the cloning, healing, and paint tools; blending modes; image size/file resolutions; and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; and appropriate file formats along with image resolution as it relates to final print size. There is a \$50 materials fee for this course.

*Satisfies a Digital Photography requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-140-1 THOM SEMPERE

#### History of Photography: Overview

3 Units

Prerequisite: ARTH 100, ARTH 101

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism, up to the present. We will look to the relationship of photography to science, documentation, art, and visual culture as a whole and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and, inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

*Satisfies Photography Art History requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-215-1 LINDA CONNOR

#### Sacred and Profane

3 Units

Prerequisites: Students may register early for this course; permission for final registration will be given by the instructor after the portfolio review that takes place during the first class meeting. Nonmajors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work. Students must bring portfolios to the first class for review.

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

*Satisfies Photography Concept distribution requirement*

### PH-220-1 SUSANNAH HAYS

#### Topologies

3 Units

Prerequisite: PH 101 or instructor permission

The great challenge of our time is to build and nurture sustainable communities. Artists play a major role in forming a city's cultural vision and future. Topologies encompasses a wide range of verbal/visual representations in relation to personal and public places and spaces.

Topologies, or The Logic of Topoi, is a theory/practice course providing an overview of the historical form of pictographs, picture writing, or topographics. Critical readings focus on reciprocal methods of interpreting personal experience with history and community spaces that shape our cultural experiences. We will look at contemporary works that reflect diverse cultural references to auto-topographies (how the sense of self develops in relation to place). Assignments focus on recording patterns which illuminate how you navigate the terrain and conditions of environments. We will discuss how one defines oneself by belonging to, passing through, and departing from particular places. Special consideration will be given to your "reading" the visual narratives of personal spaces. Your journal becomes a primary vehicle/vessel in which text and images are integrated to form a rhizome of subsets or a topological whole.



## School of Studio Practice Undergraduate Courses

Other components of the course will be practicing technical ways of drawing and determining the elements of pattern. For example, what's involved with following cycles and processes of nonlinear self-sustaining systems? How is the creative process a viable model of comparison to biology, given nature's inherent ability to generate and sustain life forms?

*Satisfies Photography Concept distribution requirement and an Urban Studies elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-220-2 DARCYPADILLA

#### The Documentary Story

3 Units

**Prerequisite:** PH 101; knowledge of digital photography helpful

The intention of this course on documentary photography is to develop a group project on the social issue of economic inequality. In America alone, there are 37 million people living today in poverty. Along with the issue of living below the poverty line, topics will include immigration, homelessness, education, and labor—the class will work with the Coalition for the Homeless ([www.coalitionforthehomeless.org](http://www.coalitionforthehomeless.org)). Students will be asked to gather photographic evidence of aspects of social and economic inequality. The class will then gather this evidence together and create a multimedia presentation and book (via BLURB.com) documenting its findings.

*Satisfies Photography Concept distribution requirement*  
*Fulfills a General elective for the BA*  
*Fulfills a elective for the BFA*

### PH-301-1 LINDA CONNOR

#### Strategies of Presentation

3 Units

**Prerequisite:** PH-101 or equivalent, PH-110, and PH-140 or PH-141

This course enables students to develop a working method of evaluation with respect to their work and to finding the most appropriate forms of presentation for it. Strategies of Presentation includes an analysis of the problems of collecting, editing, and arranging a body of work with the intent of presenting a photographic series in an exhibition, publication, or portfolio. The course also addresses the challenges of revising one's work for multiple possibilities of installation, performance, and intermedia formats.

*Satisfies Photography Concept distribution requirement*

*Fulfills a general elective for the BA*

*Fulfills a elective for the BFA*

### PH-380-1 REAGAN LOUIE

#### Undergraduate Tutorial

3 Units

**Prerequisite:** Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Photography Technical or Concept distribution requirement*

### PH-381-1 HANK WESSEL

#### Special Projects

3 Units

**Prerequisite:** PH-101, PH-110, and PH-140 or PH-141, or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

*Satisfies Photography Technical or Concept distribution requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PH-391-1 REAGAN LOUIE

#### Senior Review Seminar

3 Units

**Prerequisite:** PH-101, PH-110, and PH-140 or PH-141, or instructor permission

This is an exit or "capstone" class configured for students to coalesce, define, and prepare to take their work into the larger arena of the "real" world or matriculate into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.

*Satisfies Photography requirement*

## PRINTMAKING

### PR-100-1 TIM BERRY

#### Introduction to Printmaking

3 Units

**Prerequisite:** None

Introduction to printmaking is an entry level printmaking course which is both technical and conceptual in nature. It is designed to introduce students to the understandings inherent in the ongoing dialogue, in print, between technology and process through to form and content.

These understandings will be examined through the lithographic and the intaglio (etching) processes. Class participants will learn the processes through the creation of original prints using both stones and plates for lithography and zinc and copper plates for etching. Concepts, imagery, and methodologies will be examined through ongoing in-class discussions and through both individual and group critiques.

*Satisfies Printmaking requirement*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PR-103-1 SUZANNE OLMSTED

#### Photo-Polymer Printmaking

3 Units

**Prerequisite:** None

This class combines a contemporary method of printmaking, which utilizes polymer gravure plates made in conjunction with half-tone, fine-grain random dots, and line shots made in the darkroom. These methods of printmaking are used to create ink-based images printed as etchings or rollups, and printed on various substrates, primarily paper. Polymer plates are a method of contemporary plate making which can be used to print many different kinds of images. There is a \$35 materials fee for this course.

*Satisfies Printmaking elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*



## School of Studio Practice Undergraduate Courses

### PR-104-1 GORDON KLUGE

#### Lithography

3 Units

Prerequisite: None

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a \$35 materials fee for this course.

*Satisfies Printmaking elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PR-106-1 ALISA GOLDEN

#### Artists' Books—Structures and Ideas

3 Units

Prerequisite: None

This class uses the form of the book as a source of inspiration and as a medium for expression, building upon many traditional bindings and newly created structures. Students will acquire technical skills and explore different media as they create a series of contemporary artists' books. For each book, emphasis will be placed on the interactions between words and images and on using materials and a binding that support the theme or meaning. Conceptual approaches, sequence, design, editioning, and experimental books will be discussed. Guest artists and field trips will be components of the course.

*Satisfies Printmaking elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PR-213-1 SUZANNE OLMSTED

#### A Digital Approach to Printmaking

3 Units

Prerequisite: DT 101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking and those of the computer. Students will learn skills that combine computer applications with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print-tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications, and want to explore beyond ink-jet printing of images. There is a \$35 materials fee for this course.

*Satisfies Printmaking or Design+Technology elective*  
*Fulfills a general elective for the BA and a studio elective for the BFA*

### PR-220-1 NAT SWOPE

#### Poster Screen Printing

3 Units

Some familiarity with Adobe Photoshop and Illustrator is valuable but not required

This is a beginning/intermediate level screen-printing course designed to give students a sound understanding of the screen-printing process through discussion, demonstration, and hands-on experience. The course will cover digital prepress, creating separations, working with photographic emulsion, and problem solving on the press. Focus will primarily be on creating multicolor prints on paper using water-based inks. Once students gain experience they will be encouraged to work independently and experiment with a variety of materials. These material investigations will hopefully manifest themselves in other areas of production such as "wearable art," an area which will be examined because of its relevance to contemporary culture. There will be a \$50 material fee for the class.

*Satisfies Printmaking elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PR-220-2 GRIFF WILLIAMS

#### Digital Technology and Contemporary Practice

3 Units

Prerequisite: PR-100, DT-101, or PH-101, or instructor permission

The matrix through which artists create printed work is an area of profound change. In the context of describing new printmaking processes, the computer or digitally coded information alters the way images are made, stored, mediated and finally "impressed" or printed. This seminar investigates the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. Contemporary uses of technology in art making and conceptual applications of electronic media will be explored, as well as dialogue with electronic media artists such as Ken Goldberg, Joaquin Alvarado, Lynn Hershman Leeson, and Amy Franceschini. There is a \$150 materials fee for this course.

*Satisfies Printmaking elective*  
*Fulfills a general elective for the BA*  
*Fulfills a elective for the BFA*

### PR-380-1 CHARLES HOBSON

#### Undergraduate Tutorial/Artists' Books

3 Units

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on a project in order to help students achieve clarity of expression. Each student will develop a proposal for an artists' book project with the goal of producing a small edition or prototype version. Students will meet together at least three times in the term. Additional individual sessions for guidance and evaluation with the instructor will be scheduled. Students are required to meet individually with the faculty member a minimum of three times per semester. The class will stress planning and organization of artistic ideas so as to produce a completed body of work. It is interdisciplinary in nature in that a variety of media can be the source of an artists' book.

*Satisfies Printmaking elective*



## SCULPTURE

**SC-103-1**      **RICHARD BERGER**

### **3D Strategies II: Ceramic Sculpture**

**3 Units**

**Prerequisite:** None

Students will use a range of processes to investigate issues in sculpture and ceramics. Instruction in basic ceramic construction, casting, and glazing are part of the technical foundation for this course. This class emphasizes basic ceramic and sculpture methodologies, an introduction to the language of materials and space, creative problem-solving, and narrative, formal, and conceptual issues of sculpture, including issues of authorship, original/copy, replication, and design that are operative in the attributions of meaning to the things we make. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented.

*Satisfies Sculpture requirement  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-111-1/DT-111-1**      **GARY GODDARD**

### **Electricity and Electronics for Artists**

**3 Units**

**Prerequisite:** None

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills for use in interactive or time-based sculpture and installations. In this workshop, the goal is to understand how to wire simple circuits, choose the correct components for systems, obtain information for building circuits, and solve basic technical questions. Introductory information on reading schematics, the use of motors, switches, relays, sensors, sound modules, and power supplies as well as a basic introduction to micro-controllers will be covered in class. This workshop is also intended as a technical foundation for SC-203, Kinetic Sculpture/Systems and for Design+Technology object construction in DT-150, Activating Objects.

*Satisfies a Sculpture elective and the  
Design+Technology distribution 1 requirement  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-150-1/DT-150-1**

**CHRISTOPHER PALMER**

### **Introduction to Activating Objects (Physical Computing)**

**3 Units**

**Prerequisite:** None

This course is intended for artists and designers alike as a jumpstart to adding technology into their palette of creative tools. As with any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills, including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects. The project work will be put into context by looking at contemporary work produced by other artists, designers, and researchers and how they implement various technologies in their works.

*Satisfies a Sculpture elective and the  
Design+Technology distribution 1 requirement  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-190-1**      **MARK BARTLETT**

### **Theories of Social Sculpture Seminar**

**3 Units**

**Prerequisite:** 3 Units of sculpture coursework

This special topic course will explore the idea of social sculpture with reference to the proposals, projects, and legacy of Joseph Beuys—as well as to the broader fields of expanded art and relational aesthetics—by studying work, artist texts, and philosophical tracts that illuminate and critique the theory of social sculpture. Relevant theoretical and philosophical frameworks that underpin these ideas will be studied, such as those developed in relationship to Marxism, socialism, and postmodernism, as well as contemporary research and practice that explores the relationship of social sculpture to critical and social theory.

This course is one of a series of seminars

offered in the Sculpture Department focusing on fundamental and philosophical questions relevant to sculptural and contemporary artistic practice of the 21st century: the nature of reality and substance, ontological and epistemological frameworks of understanding and being, political and cultural ideologies of production, materiality, space, perception, systemic/environmental thinking and interaction with the world. The course aims to encourage students to develop and engage substantive and informed questions, themes, and narratives in their studio work.

*Satisfies Critical Studies elective for majors in  
History and Theory of Contemporary Art  
Fulfills a general elective for majors in Urban Studies  
Fulfills a Studio elective for the BFA*

**SC-200-1**      **IAN MCDONALD**

### **Animate Form: Modeling and Construction.**

**3 Units**

**Prerequisite:** 3 Units of sculpture coursework or instructor permission

Using basic sculptural materials, this course will explore the dynamics of zoo-/biological and abstract forms for their expressive, narrative, and conceptual possibilities. Individual form, multiple and aggregate forms, as well as installation and site/context issues will be explored. Methods of modeling, armature, and shell construction of clay, screen, plaster, wood, foam, and related materials will form the technical backbone of the class. Historical and cultural concepts about form and its range of engagement with contemporary art will be covered through various media and discussion. Artists such as Ron Mueck, Tim Hawkinson, Kiki Smith, Jennifer Pastor, and Allora/Calzadilla, among many others, will be considered for their use of animate form in their work. This class is an ideal follow-up to SC-103, 3D Strategies I or II and a precursor to SC-200, Processes of Replication.

*Satisfies Sculpture elective  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*



## School of Studio Practice Undergraduate Courses

**SC-220-1/DT-220-1 MATT DICK**

### **Designing a New Skin: Reshaping and Materializing the Human Form**

**3 Units**

**Prerequisite: None**

In this class, students create three-dimensional artworks informed by the intersection of the human body, culture, and society. Through the introduction of basic clothing-construction techniques of cutting, draping, and sewing, students learn the possibilities of shaping the human form, how clothing affects movement and emotion, and how it also plays a vital role in the design of social reality. Focus will be placed on learning how to create traditional and untraditional clothing and especially on learning how fit and proportion can affect the appearance and functionality of the human body. Students embark on their own exploration and experimentation with various materials, from conventional fabrics to unorthodox materials not usually associated with clothing.

Students learn the importance of creating a language for their work, exploring the vernacular and how it resonates into the designed world. Through an examination of the historical and cultural context of contemporary art, design, and fashion, students appropriate the craft of design to challenge the traditional distinctions between Western art and design while simultaneously looking at global sources for shaping the human form. Influential artists and designers such as Rei Kawakubo, Yohji Yamamoto, Eiko Ishioka, Issey Miyake, Hussein Chalayan, Junya Watanabe, Martin Margiela, Ann Demeulemeester, Jun Takahashi, and others will inform how artists critically investigate and appropriate traditional clothing design and in the process create new forms.

Critiques will examine how materials and silhouettes affect our interpretation and understanding of the human physique, in both physical and emotional contexts, and how the idea of function in the role of clothing has changed over time as well as its projected associations of gender. Conversations will explore the idea of the avant-garde, with a particular focus on Japanese fashion designers and their approaches to layering in dress and packaging the human body.

*Satisfies a Sculpture elective and a Design+Technology elective  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-220-2 AMY FRANCESCHINI**

### **Energy Laboratory**

**3 Units**

**Prerequisite: 3 Units of sculpture coursework or instructor permission, concurrent enrollment in IN-290, Energy Seminar is strongly recommended but not required**

In this studio class, which is linked with IN 190, Energy Seminar, we will make studio projects in a variety of media to explore energy as the connecting link between disparate cultural and phenomenological domains. The emphasis will be on social and collective aspects of energy and sustainability in a time of global climate change. For example, in considering the energy costs of the "information highway" we will consider other cultural approaches to the preservation and transmission of information, such as aboriginal song lines, community-owned resources in Senegal, and Gaviotas in Columbia. We will analyze our productions from the standpoint of their entire life cycle—what happens to them after their intended purpose is fulfilled? Students will learn practical and conceptual skills through demonstrations, workshops, experiments, visiting lecturers, and discussions. Research and assignments will focus on human-powered objects, "open-source" approaches countering capitalist consumer culture, and an awareness of the environments, cultures, and histories of our objects. Students will be challenged to consider the energy they consume and expend within personal and theoretical contexts.

*Satisfies Sculpture elective  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-301-1/US-301-1 JOHN ROLOFF**

### **Site/Context: Public Art Studio**

**3 Units**

**Prerequisite: 6 Units of sculpture coursework or instructor permission**

This course is part of a series of site/context/science courses in the Sculpture Department. Public Art Studio is a studio/site intensive class that investigates social, aesthetic and practical issues of art and public space. Projects developed as sited, contextual, or social works in the environment of San Francisco and surrounding area will be explored through research, site investigation, and the development of proposals. As a practicum for public art commissions and issues, students will explore the production of hypothetical proposals for selected sites/contexts using a variety of approaches, including

models, drawings, mapping, GPS/satellite data, database collections, recordings, video, etc. Readings from a range of critical writing will be used to augment class projects. The class will examine the concerns and strategies of such artists as Janet Cardiff, Maria Eichhorn, Dan Graham, Hans Haacke, Thomas Hirshhorn, Atelier van Lieshout, Maria Nordman, Robert Irwin among many others.

*Satisfies Sculpture elective  
Fulfills a general elective for the BA  
Fulfills a elective for the BFA*

**SC-380-1 JOHN DEFAZIO**

### **Undergraduate Tutorial**

**3 Units**

**Prerequisite: Junior standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Sculpture elective*



# FALL 2007 GRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

### ART HISTORY

**ARTH-501-1 CLAIRE DAIGLE**

#### Issues and Theories of Contemporary Art 3 Units

Designed to provide students with a foundation in the scholarly practice of art history, this writing- and discussion-based course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. Theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Primary theoretical texts will be paired with recent exemplary texts drawn from art criticism and history. Close visual analyses of works by selected artists and careful attention to the methods of direct critical engagement with art and culture will be central. Discussion, anchored in the discourses and debates around modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized. Extensive use will be made of the resources provided through the Evening Lecture Series, and students will be required to attend the majority of these lectures.

*Fulfills core requirement for MA Students in the History and Theory of Contemporary Art*

**ARTH-503-1 BILL BERKSON**

#### The Decades Seminar: Absolutely Modern 3 Units

"One must be absolutely modern," wrote the 19th-century French poet Arthur Rimbaud in his book *A Season in Hell*. Later, in the mid-1980s, the poet and critic David Antin said, "Depending on what you think modernism was, you get the postmodernism you deserve." "Modern" meets "modernism," and which is which? We will examine various ideas of the modern, modernity, modernism, and, putatively, "post"—but mainly we will look at and discuss, using first hand examples in Bay Area collections, exemplary works by artists at work mostly between the 1740s and the present. Included will be works of visual

art, music, dance, theater, poetry, philosophy, criticism; there will be documentary films and videos, many museum visits and other "field trips." Groups of students will research and make presentations on topics within specific time frames: the rise of art criticism and freely conceived art in the 18th century; the Golden Age/ Utopia/"Anywhere but here, any time but now"; or modernity and its discontents.

The syllabus will address Jacques-Louis David, Denis Diderot, Charles Baudelaire, Arthur Rimbaud, Gustave Courbet, Edouard Manet, Claude Monet, Paul Cezanne, Vincent Van Gogh, Carleton Watkins, Lewis Hine, Alexander Rodchenko, Dziga Vertov, John Ford, Piet Mondrian, Henri Matisse, Marcel Duchamp, Kazimir Malevich, Pablo Picasso, Jacob Lawrence, Constantin Brancusi, Franz Kafka, Arnold Schoenberg, Theodor Adorno, Walter Benjamin, T. J. Clark, Rosalind Krauss, Willem deKooning, Jackson Pollock, Samuel Beckett, George Balanchine, Jacques Tati, Yasujiro Ozu, Gary Winogrand, Yvonne Rainer, Stan Brakhage, Thelonious Monk, John Cage, Philip Guston, Frank Stella, Jasper Johns, Eva Hesse, Lygia Clark, Andy Warhol, and more.

**ARTH-510-1 STEPHANIE ELLIS**

#### Frameworks for Art and Urbanism 3 Units

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

*Fulfills requirement for MA in Urban Studies*

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**ARTH-520-1 JILL DAWSEY**

**Crushing Objecthood:  
The Body and Resistance**  
3 Units

The discipline of art history traditionally involves the study of certain kinds of material objects—specifically, objects produced within an aesthetic or cultural context. This course takes the following as its central question: What happens when the living human body is treated as an (art) object? In the late 1960s and throughout the 1970s numerous artists employed the body as material for art, exploring forms of embodied “objecthood” through dramatic actions, task-based performance, and ritualistic gestures. We will examine the history of such body art, emphasizing practices in which the body is marked or manipulated in aggressive, seemingly masochistic ways (as in the work of Gina Pane, Valie Export, and Vito Acconci), or in which the body becomes especially passive or thinglike (as with Yvonne Rainer, Adrian Piper, and Marina Abramovic). The conferral of object-status on the body inevitably raises the specter of other kinds of “real-world” objectification—those of exploitative labor, racism, colonialism, and sexism. Theorist Franz Fanon once described how he as a black man was “sealed into a crushing objecthood” by the white gaze, underlining the way in which the subject becomes an object through encounters in social space and historical time. With this “crushing objecthood” in mind, we will look to various critical discourses to inflect our understanding of the body-as-object, including psychoanalytic theories of looking and of object relations, Frankfurt school writings on reification, and feminist and postcolonial theories of subjecthood and agency. Other artists considered in the course include Carolee Schneemann, the Viennese Actionists, Yoko Ono, Hannah Wilke, Martha Wilson, Jill Scott, Chris Burden, David Hammons, Robert Mapplethorpe, Catherine Opie, Rotimi Fani-Kayode, William Pope.L, Santiago Sierra, and others.

**ARTH-521-1 JOHN RAPKO**

**Philosophies of Contemporary Art**  
3 Units

In this seminar we will investigate the basic concepts involved in recent art, with an interest in developing a reflective understanding of contemporary art. There will be four general topics: the nature of art in light of recent art; what is left of more traditional understandings of seemingly basic features of art, such as the medium, genre, meaning, seriousness, and

depth; the problem of innovations that seem simultaneously to be art and to undermine any stable conception of art; and the nature of particular media, both relatively traditional (such as drawing and painting) and new (such as installation, performance, comics, and neoconceptualist hybrids). Among the artists discussed will be William Kentridge, Ornette Coleman, Chris Marker, Maya Lin, Sophie Calle, Abbas Kiarostami, and Bob Dylan, as well as older chestnuts such as Duchamp, Warhol, and Paul Celan.

**ARTH-522-1**

**JEANNENE PRZYBLYSKI**  
**The Graphic Novel and the  
Animation of History**  
3 Units

Long the domain of superheroes and supervillains, the comics have conventionally provided a fantasy realm where Good triumphs over Evil, and popular culture offers a means of escape from everyday life's pessimism, anxiety, and paranoia. More recently, book-length “strips” in the form of graphic novels have moved from the domain of fantasy to history, or fiction to fact (after a fashion). This course will consider the graphic novel as a category of visual representation and a literary genre in tension with parallel and convergent historically based productions in the fields of art and literature—history painting and its associated practices of drawing (from Goya, Géricault and Manet in the 19th century to Warhol, Richter, and Kentridge in the 20th and the 21st centuries), documentary photography and film, literary memoirs, and historical fiction. The questions of the relation of the graphic novel to the urbanization of contemporary life (with superheroes cast as superurbanites); to a broader culture of public memory, suppression, and reconciliation; and to allegorical interrogations of historical experience (read especially through the lens of Benjamin and Agamben) will be foremost. Texts will include both historically based graphic novels, including Art Spiegelman's *Maus* and *In the Shadow of No Towers*, Joe Sacco's *Palestine*, Marjane Satrapi's *Persepolis*, Sid Jacobson and Ernie Colon's graphic adaptation of the 9/11 Report, and others, as well as contemporary fantasy classics—from Alan Moore and Dave Gibbon's *Watchmen* to Neil Gaiman's *Sandman* and more. Indeed, one of our primary tasks will be to address the particular conjunction of the historical and the fantastical, and the particular contestations of the dialectic good/evil, under the conditions of contemporary, millennial culture.

**ARTH-523-1 MARK VAN PROYEN**

**Critical Writing Workshop**  
3 Units

This class will be comprised of two reinforcing components: one will be its role as a writing laboratory for students who want to widen and deepen their involvement with writing contemporary art criticism, and the other will be as a series of thematically organized seminar presentations that will elaborate on themes and issues that are relevant to the contemporary practice of writing about art. The class will culminate with the public presentation and defense of papers in a conference pertaining to the state of art and art criticism at the turn of the 20th century. The best of these papers will be posted on a website that will commemorate the conference.

**ARTH-590 TAMMY KO ROBINSON**

**Thesis I: Independent  
Investigations**  
3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Fulfills requirement for the MA in History and Theory of Contemporary Art*

**ARTH-591 HOU HANRU**

**Thesis II: Collaborative Projects**  
3 Units

The thesis tutorial is designed to provide students with individual guidance on their independent research projects. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructors and are required to meet with faculty a minimum of three times per semester.

*Fulfills requirement for the MA in History and Theory of Contemporary Art*



## CRITICAL STUDIES

CS-500-1/EMS-500-1 TERRI COHN

### Museum Evolution: Critical Histories and Perspectives 3 Units

In James Clifford's book *Routes: Travel and Translation in the Late Twentieth Century*, he refers to museums as "contact zones," whose role is not the public presentation of artifacts, but rather a forum for community interaction. The concept of hybridity this intends is essential to consider in the evolution of the museum from a place of representation of history and identity, to a location—a center—for community interaction and social relations. This course will examine the evolution and typology of museums, as means to understand the factors and forces that have shaped their ideas, traditions, practices, and innovations. The comparative study will include an examination of how economic and political factors as well as social conditions have historically influenced the growth and development of museums and *Kunstballen*, but will also examine new postcolonial roles for museums and how that new identity is shaping form and function. The study of the historical milieus that influenced the development of various types of museums and their changing collection and exhibition practices will focus on questions such as "What do historical models tell us that museums should consider today?" and "How can we redefine contemporary museum and exhibition practices based on historical museum models?"

CS-500-2 CAROLYN DUFFEY

CS-500-3 ROBIN BALLIGER

### Global Perspectives on Modernity 3 Units

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material

culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; colonial and postcolonial criticism.

*Fulfills core requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, or Urban Studies*

CS-500-4 JON LANG

### Introduction to Critical Theory 3 Units

This course represents a genuine introduction to contemporary currents in critical theory. We will begin at the level of the "sign," studying the basics of semiotics as well as, later in the course, the theoretical movements inspired by semiotics: structuralism and poststructuralism. We will consider contemporary cultural theory growing out of structuralism and poststructuralism. We will identify key concepts from influential thinkers of the modern period (Marx, Freud, Foucault) crucial to both a theory of the sign and to theories of culture.

CS-500-5 KRISTA LYNES

### New Actants: Science and Technology Studies and Visual Culture 3 Units

This seminar provides an overview of key texts in the field of science and technology studies, a set of critical theories that draw from anthropology, gender and race studies, environmental studies, history, philosophy, cultural studies, and visual culture. These studies have been vital to understanding the formation of knowledge practices in colonial and postcolonial conditions, in the lab, in popular culture, science fiction, political debate, life and death issues, and art practice. They provoke controversies about the nature of knowledge,

historical narratives, situated connections among humans and nonhumans (machinic and organic), the status of subjects and varied objects (hybrid, emergent, repressive, classificatory, etc.) and questions of ethics, justice, and community in translocal worlds. Texts will include Haraway, Latour, Deleuze, Bowker and Starr, Cartwright and others.

CS-500-6 SUSAN GREENE

### Trauma, Resilience, and Creative Practice 3 Units

In this course the relationships between trauma, memory, resilience, and action will inform an investigation into the ways in which these dynamics are performed, researched, and exhibited. Traumatic disasters such as Hurricane Katrina, the attacks of 9/11, the war in Iraq, the genocides in Rwanda and Darfur, as well as the "everyday" level of violence in places like Richmond CA are central to life in the 21st century. These traumas are personal, political, social, and cultural. Through films, literature, psychological and anthropological research, public art and theory, testimony, and narrative, we will investigate the subtexts of the global range of traumas, how we attempt to make meaning, how we organize to resist their effects and proliferation, and how they impact a wide range of creative practice.

CS-500-7 J. D. BELTRAN

### Intersections of Art, Law, and Cultural Property 3 Units

This course investigates the ways in which the law affects and relates to the art world on a variety of levels—not only on a practical level, but historically, culturally, and conceptually. The course will examine practical legal issues, such as intellectual property rights (including copyright, appropriation, and resale royalty rights) and commodification, analyzing the law as it relates to the creation, purchase, sale, resale, transfer, import, and export of art. The course also will delve into issues of free speech, censorship, and artistic liability, with discussions of the landmark art-related legal decisions and controversies in those areas. Finally, the course will explore some of the pressing contemporary legal issues affecting art on a cultural level, with discussions on the privatization of the arts, and the restrictions and effects of international intellectual property law on globalization in the art world. Additionally,



of special importance in the digital era, are topics about digital practice and how the role of the artist has changed in the landscape of technology. Today, open source authorship, alternatives to traditional copyright similar to Creative Commons, and ubiquitous digital reproduction (legal and illegal) all provide case studies for investigation. Included will be topics such as moral rights issues and the fate of works of art in wartime, the laws and issues applicable to cultural property (for example, ancient artifacts, antiquities, and religious and cultural objections, including who owns native cultural objects), and the trade restrictions imposed by nations. The class frequently will consider contemporary art controversies as a means of examining these broader issues.

**CS-500-8 RENÉE GREEN**  
**Spheres of Interest: Experiments in Thinking and Action**  
 3 Units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin re-evaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

**EXHIBITION AND MUSEUM STUDIES**

**EMS-500-1/CS 500-1 TERRICOHN**  
**Museum Evolution: Critical Histories and Perspectives**  
 3 Units

In James Clifford's book *Routes: Travel and Translation in the Late Twentieth Century*, he refers to museums as "contact zones," whose role is not the public presentation of artifacts, but rather a forum for community interaction. The concept of hybridity this intends is essential to consider in the evolution of the museum from a place of representation of history and identity, to a location—a center—for community interaction and social relations. This course will examine the evolution and typology of museums, as means to understand the factors and forces that have shaped their ideas, traditions, practices, and innovations. The comparative study will include an examination of how economic and political factors as well as social conditions have historically influenced the growth and development of museums and *Kunsthallen*, but will also examine new postcolonial roles for museums and how that new identity is shaping form and function. The study of the historical milieus that influenced the development of various types of museums and their changing collection and exhibition practices will focus on questions such as "What do historical models tell us that museums should consider today?" and "How can we redefine contemporary museum and exhibition practices based on historical museum models?"

**EMS-520-1 BARBARA VANDERLINDEN**  
**Exhibition and Counter Geography**  
 3 Units

In recent years the concept of geography has undergone a fundamental transformation due to the increasing circulation of people, goods, and data; they create new cultural, social, and virtual landscapes that can no longer be described in terms of the traditional categories of geography. This class will focus on the recent exhibition and artistic practice that has created an awareness of the transformation of space due to the movement of people ("dislocation," "diaspora," and "deterritorialization") and has pursued an interest in how human trajectories, their migration paths and travel routes, have formed particular cultural and social landscapes

and how these experienced patterns finally inscribe themselves into the physical terrain.

When it comes to the visualization of these processes, studies of geography are increasingly aided by artists and exhibitions that have been inserted into this image making process and who have engaged in writing a counter geography and outlining alternative models for a new geographic praxis, potentially a new cartographic image of the world. We will look at exhibitions and projects—including the recent art and research project *The Magreb Connection, Movement of Life across North Africa* (2006), and the exhibition *B-zone, Becoming Europe and Beyond* (2005)—that bring together the work of philosophers, sociologists, architects, artists, and activists who are actively involved in the political and geographical realities of today.

**EMS-520-2 TRESSA BERMAN**  
**Cultural Policy, Heritage, and the Traffic in Culture**  
 3 Units

This course takes a critical view of the consumption of cultural heritage as it is related to the contemporary cultural industry, and how constructions of tangible and intangible heritage reflect and articulate social identity. In the past several decades, international cultural policy documents (UNESCO) aimed at defining cultural heritage often result in bureaucratic entanglements and complicate the directives of what gets to count as "world heritage." Students will be asked to consider the various dimensions of cultural policy as they are constructed at regional and international levels: access and equity, investment in culture industries, creativity and the law, cultural preservation, and repatriation and restitution movements. We will consider theoretical and practical examinations through case studies, policy directives, and protective legislations with respect to international border crossings and locally situated knowledges. Taken together, these approaches form the bases for reconfiguring art and cultural heritage as inseparable aspects of identity and ongoing artistic practices.



## School of Interdisciplinary Studies Graduate Courses

**EMS-588 TBA**

### **Practicum** 6 Units

As part of the Master of Arts in Exhibition and Museum Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

**EMS-590 TAMMY KO ROBINSON**

### **Thesis I: Independent Investigation** 3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Fulfills requirement for the MA in Exhibition and Museum Studies*

**EMS-591 HOU HANRU**

### **Thesis II: Collaborative Project** 3 Units

This two-semester course will focus on the conception, organization, and presentation of an exhibition project in the SFAI's Walter and McBean Galleries or in an off-site location. Students will work together as a team and have the choice of creating a thematic group exhibition. Projects may include a symposium, lecture component, website, or publication.

*Fulfills requirement for the MA in Exhibition and Museum Studies*

## **TOPIC SEMINARS**

**IN-500-1 BILL BERKSON**

### **Personal Culture** 3 Units

This course will be a seminar/tutorial in general culture, with class meetings arranged to discuss topics of interest to both students and instructor—but using as a starting point the instructor's intimate experiences with and knowledge of the matters presented. The main agenda is that of connecting dots between various arts—visual, dance, film, music, poetry, and so on—and other cultural practices such as philosophy, politics, critical writing, fashion, advertising, and journalism. The instructor is open to suggestions. In any case, the course of study will involve some required reading and written and/or oral presentations. The shape this course takes will depend to some extent upon the interests and aptitudes of the students who enroll. Be that as it may, the progress of topics will be determined largely by that of the chapters of the one required text, *Six Memos for the Next Millennium* by Italo Calvino.

**IN-500-2 MARKO PELJHAN**

### **Center for Art and Science Seminar** 3 Units

The Fall 2007 fellow in the Center for Art and Science is Marko Peljhan. In 1995 Peljhan cofounded Ljudmila (Ljubljana Digital Media Lab) for which he works as programs coordinator. Peljhan is also the operations coordinator of the Makrolab project, which was shown at Documenta X in Kassel. One of his recent projects is Insular Technologies (International Networking System for Universal Long Distance Advanced Radio). Peljhan

also coorganized the Beauty and the East net-time conference in Ljubljana in 1997 and has coedited and authored art- and performance-oriented publications and articles.

The fellowships sponsored through the School of Interdisciplinary Studies are considered key elements of SFAI's approach to mapping a lively intellectual and artistic education context, one that exists at the intersection of academic and public inquiry. Typically, those invited as fellows in the School of Interdisciplinary Studies have achieved a significant and distinguished record in their given fields. The period spent on the SFAI campus provides these internationally recognized artists and scholars time for reflection and an environment in which to further the development of new ideas in their work, to test those ideas, and to teach and collaborate with SFAI students and faculty.

**NG-500-1 TONY LABAT**

### **Alternative Contexts** 3 Units

This course is intended for students interested in creating projects and works outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Since this is a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

**PA-500-1 BRETT REICHMAN**

### **Distinguished Visiting Painting Fellows Critique Seminar** 3 Units

This course will initiate a unique program that augments the Critique Seminar with distinguished visiting fellows in the Painting Department. This is a rare opportunity to work directly with painters of national and international repute. Each fellow will visit the school for approximately 10 days during which time they will participate by functioning as guest seminar leaders working with the coordination of the tenured faculty. Artists and times of arrival will be announced at the beginning of the semester.



**SC-500-1/US-500-1**

**PETER RICHARDS/**

**SUSAN SCHWARTZENBERG**

**Sculpture in Context: Architecture Seminar/Studio**

**3 Units**

This course examines the theory and practice of architectural and design methodologies within an art/sculpture context. The course will investigate design practice and thinking, using both discursive and hands-on strategies, including prototyping, modeling, charrette, collaboration, crossfunctional design, and systemic problem solving using a range of physical, electronic, and ephemeral media. Sculpture in Context is a program at the graduate level that presents courses devoted to exploring the potential of contemporary sculpture contextualized within other discourses and practices from which sculpture can be extrapolated and reimaged.

*Satisfies an elective for Urban Studies majors*

**URBAN STUDIES**

**US-520-1 ELLA DIAZ**

**Urban Remapping: Identity and Memory in the 21st Century**

**3 Units**

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government-funded art, building preservation, historical landmarks, and "national" commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of "urban remapping" is applied to urban centers using the methods of several other academic disciplines.

*Satisfies a Critical Studies elective*

**US-588-1 TBA**

**Practicum**

**6 Units**

As part of the Master of Arts in Urban Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously

studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

**US-590 TAMMY KO ROBINSON**

**Thesis I: Independent**

**Investigations**

**3 Units**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Fulfills requirement for the MA in Urban Studies*

**US-591 HOU HANRU**

**Thesis II: Collaborative Projects**

**3 Units**

This two-semester course will focus on the conception, organization, and presentation of an exhibition project in the SFAI's Walter and McBean Galleries or in an off-site location. Students will work together as a team and have the choice of creating a thematic group exhibition. Projects may include a symposium, lecture component, website, or publication.

*Fulfills requirement for the MA in Urban Studies*



# FALL 2007 GRADUATE COURSES

## SCHOOL OF STUDIO PRACTICE

## GRADUATE CRITIQUE SEMINARS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	STEPHANIE ELLIS
GR-500-2	JEANNENE PRZYBLYSKI
GR-500-3	DEWEY CRUMPLER
GR-500-4	FRANCES MCCORMACK
GR-500-5	PAUL KLEIN
GR-500-6	ALLAN DESOUZA
GR-500-7	TONY LABAT
GR-500-8	SHARON GRACE
GR-500-9	KEITH BOADWEE
GR-500-10	HANK WESSEL
GR-500-11	LYNN HERSHMAN LEESON
GR-500-12	JOHN ROLOFF
GR-500-13	TIM BERRY
GR-500-14	TBA (DIEBENKORN)
GR-500-15	PEGAN BROOKE
GR-500-16	OKWUIENWEZOR

## GRADUATE TUTORIALS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	DEWEY CRUMPLER
GR-580-2	BRUCE MCGAW
GR-580-3	JEREMY MORGAN
GR-580-4	CHARLES BOONE
GR-580-5	TBA (D+T)

GR-580-6	JILL MILLER
GR-580-7	TRISHA DONNELLY
GR-580-8	REAGAN LOUIE
GR-580-9	JOHN PRIOLA
GR-580-10	IAN MCDONALD
GR-580-11	MILDRED HOWARD
GR-580-12	CHARLIE CASTANEDA
GR-580-13	ADRIANE COLBURN
GR-580-14	GEORGE KUCHAR
GR-580-15	JANIS LIPZIN
GR-580-16	CHRIS FINLEY
GR-580-17	MATT BORRUSO

## POST- BACCALAUREATE SEMINARS

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

PB-400-1	MEREDITH TROMBLE
PB-400-2	FRANCES MCCORMACK

## GRADUATE LECTURE SERIES

GR-502-1	RENÉE GREEN
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**Spheres of Interest: Experiments  
in Thinking and Action**  
0 Units

One provocation for thinking about this series is provided by this sentence:

"Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly."

—Giorgio Agamben

It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting"



spectacles, the invited guests address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. Spheres of Interest: The Graduate Lecture Series provides an opportunity for students to engage with the thoughts and productions of an international array of guest participants from a variety of fields. One of the goals of the series is to provoke students to imagine unfamiliar forms of perceiving and creating by exposure to challenging ideas concerning how different forms of creative production can be conceived in the present. The guest participants will not invite smooth or easy receptions to the aural, visual, textual, and spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

*The Graduate Lecture Series is required for all first-year MFA and MA students*

## GRADUATE REVIEWS

**GR-592**

### Graduate Intermediate Review 0 Units

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

**GR-594**

### Graduate Final Review 0 Units

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

## GRADUATE INTERNSHIP

**GR-596**

**JENNIFER RISSLER**

### Internship 3 Units

Students enrolled in the internship course both complete an internship at a site of their choosing—arts organizations, educational institutions, or with practicing artists, writers, and art historians on directed projects—and participate in this seminar. The class will discuss organizational structure, funding for the arts, institutional critique, and related issues affecting visual arts organizations through assigned readings and visits to arts organizations in the city. Subsequent research projects and in-class presentations will further investigations explored in the seminar and put into context students' individual experiences as they relate to the arts, society, and culture. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser.

*Internships carry 3 semester Units of credit. To participate in internships for credit, students must enroll in GR-596, the Internship course. Interns are expected to work a minimum of 90 hours on-site (an average of 6 hours per week) per semester. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.*

## GRADUATE ASSISTANTSHIPS

**GR-587**

### Graduate Assistantship 0 Units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

**GR-597**

### Graduate Assistantship 0 Units

Graduate students who are enrolled in nine or more Units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course teaching assistant have the following responsibilities may have the following responsibilities: teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend.

*The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry Units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including post-baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the Spring. Please contact the graduate center for more information.*

## GRADUATE DIRECTED STUDY

**GR-598**

**1-6 Units**

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the dean of graduate studies. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the graduate program director for information concerning limits on the number of Directed Study Units that can be taken in one semester and can be applied to the degree.



## NOTES



# UNDERGRADUATE CURRICULUM

## BFA

Design+Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

## BA

History and Theory of Contemporary Art

Urban Studies

### **Contemporary Practice: The Interdisciplinary Foundation**

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Friday Practicum. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience first-hand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice.

Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

### **Contemporary Practice: Friday Practicum**

3 Units

Friday Practicum plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminar/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio time to create in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The practicum also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

### **Contemporary Practice Seminar: Seeing and Cognition**

3 Units

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within and creating cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated “art.” From the moment humans open their eyes, they interpret and respond to the world through a process called “vision.” This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as “figure/ground,” which have cultural application in literature, film, biology, and physics as well as art, are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.



## Six-credit Off-campus Study Requirement

All undergraduate students are required to complete six credit Units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy other degree requirements for studio, liberal arts, or art history. The following are examples of course types that will satisfy the requirement.

### Seminars

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

### Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

### Study Travel and Residencies

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A residency provides a student the opportunity to live and work in another city or country.

### Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

### International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

**Akademie Vytvarnych Umeni**  
Prague, Czech Republic  
**Bezalel Academy of Arts and Design**  
Jerusalem, Israel

**Chelsea College of Art and Design**  
London, England

**Ecole Nationale Supérieure des Beaux-Arts**  
Paris, France

**Glasgow School of Art**  
Glasgow, Scotland

**Gerrit Rietveld Academie**  
Amsterdam, Holland

**Valand School of Fine Arts, Goteborg**  
Sweden

### AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-campus Study Programs Office in Student Affairs.

**For Fall 2007, the following courses fulfill 3 units of the 6-unit off-campus study requirement:**

**CO-206-1 RICHARD OLSEN**  
**Contemporary Arts Education Practices**  
3 Units

**CO-296-1 JENNIFER RISSLER**  
**Undergraduate Internship**  
3 Units

**PR-220-2 GRIFF WILLIAMS**  
**Digital Technology and Contemporary Practice**  
3 Units

**SCIE-110-1 THOMAS HUMPHREY**  
**Art and Phenomena**  
3 Units

## Undergraduate Liberal Arts Requirements

The liberal arts requirement offer students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts requirements:

**Year 1—ENGL-100 and 101, followed by the submission of a Writing Portfolio\***

\*Transfer students who receive SFAI transfer credit for **ENGL-100** and **101** and may be required to fulfill a Continued Practices of Writing requirement (**ENGL-102**) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

**Year 2—Humanities Core A and Humanities Core B (HUMN 200 and 201)**

**Year 3—Critical Theory A and B (CS 300 and 301)**

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

### The Writing Program

The Writing Program (Year 1 of the Curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

### Writing Program Sequence

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at New Student Orientation, students are required to successfully complete the Writing Program as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of



## Undergraduate Requirements

the WPE. There are three paths to completing the Writing Program Sequence.

### For Entering Freshmen and Transfer Students without any Composition A Credit:

#### Academic Literacy Workshop (ENGL-110)

May be required based on WPE score.

#### ENGL-100

A prerequisite for ENGL-101.

#### ENGL-101

and a passing Writing Portfolio are prerequisites for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

### For Transfer Students with Composition A Credit:

#### ENGL-100

May be recommended based on WPE score.

#### ENGL-101

and a passing Writing Portfolio are prerequisites for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

### For Transfer Students with Composition A and Composition B credit:

#### ENGL-102

Based on WPE score, placement in ENGL-102 makes the course a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301).

### For Second-Degree Candidates:

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

## Liberal Arts Courses

### Academic Literacy (ENGL-110)

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

### Investigation and Writing (ENGL-100) 3 Units

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Non-Fiction Writing (ENGL-101)

### Nonfiction Writing (ENGL-101) 3 Units

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

### Continuing Practices of Writing (ENGL-102) 3 Units

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

### Humanities Core A (HUMN-200) 3 Units

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in the Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300, CS-301) courses.

### Humanities Core B (HUMN-201) 3 Units

Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A (HUMN-200) is a prerequisite

for enrollment in the Humanities Core B. Humanities Core B is a prerequisite for enrollment in the Critical Theory A and B (CS-300, CS-301) courses.

**Note:** Not all courses in the Humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of the Registrar.

### Natural Science

#### 3 Units

A science course covering theory, and/or history, of topics such as astronomy, biology, physics, etc.

### Mathematics

#### 3 Units

College level mathematics course designed to achieve basic competency.

### Social Science

#### 3 Units

• Focused examination of social systems such as psychology, history, political science, etc.

### Studies in Global Culture

#### 3 Units

Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

### Liberal Arts Elective

#### 3 Units

Any liberal arts class.

### Critical Theory A (CS-300)

#### 3 Units

Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

### Critical Theory B (CS-301)

#### 3 Units

Special topics in 20th-century cultural history and theory. Completion of Critical Theory A (CS-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-



101, or ENGL-102) are prerequisites for this course. This course is an SFAI residency requirement—not accepted in transfer.

## Art History Requirements

### Global Art History

3 Units

Course focused upon varied aspects of art history from prehistory to the middle ages.

### Modernism and Modernity

3 Units

Course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

### Contemporary Art Now

3 Units

Course focused upon contemporary art in North America and Europe from the 1950s until the present.

## UNDERGRADUATE DEGREE PROGRAM CURRICULUM REQUIREMENTS

### Bachelor of Fine Arts

Total Units required for BFA degree = 120

Maximum Units accepted in transfer = 60

No more than 24 Units may be transferred into Liberal Arts and Art History combined.

No more than 12 Units of Major Studio accepted as transfer credit. Up to 24 Units may be transferred into Elective Studio.

All entering students are required to take a writing placement examination upon matriculating.

All BFA students must complete the following requirements for their degree:

#### Liberal Arts

Requirements	33 Units
Investigation and Writing*	3 Units
Nonfiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units

Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A**	3 Units
Critical Theory B**	3 Units

For Fall 2007, the following courses fulfill the Studies in Global Cultures requirement:

#### HUMN-201-1

#### TAKEYOSHI NISHIUCHI

#### **Humanities Core B: Zen and Minimalist Poetics**

3 Units

#### SOCS-220-1/US-220-1

#### ROBIN BALLIGER

#### **Media and Cultural Geography**

3 Units

#### IN-290-1

#### MEREDITH TROMBLE

#### **Energy Seminar**

3 Units

#### NG-220-3

#### JULIO CÉSAR MORALES

#### **Youth Riots**

3 Units

\*Writing placement examination required upon matriculation.

\*\*Must be taken at SFAI.



## Undergraduate Requirements

### Design+Technology Major

**Liberal Arts Requirements**      **33 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
Frameworks of Design+Technology      3 Units  
Introduction to Activating Objects      3 Units  
Distribution I      3 Units  
Video Distribution      3 Units  
Distribution II      6 Units  
Design+Technology Electives      15 Units  
Senior Review Seminar      3 Units

**Note:** courses that fulfill the distribution requirement are noted each semester in the course schedule.

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
Art History: Reproducibility      3 Units  
Art History Elective      3 Units

**Total**      **120 Units**

### Film Major

**Liberal Arts Requirements**      **33 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
Introduction to Film      3 Units  
Introduction to Film History or  
Special Topics in Film History      3 Units  
Distribution I      9 Units  
Advanced Film      3 Units  
Film Electives      15 Units  
Senior Review Seminar      3 Units

**Note:** courses that fulfill the distribution requirement are noted each semester in the course schedule.

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
History of Film      3 Units  
Art History Elective      3 Units

**Total**      **120 Units**

### New Genres Major

**Liberal Arts Requirements**      **33 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
New Genres I      3 Units  
Issues & Contemporary Artists      3 Units  
New Genres II      3 Units  
Installation/Distribution      3 Units  
Video/Distribution      3 Units  
Performance Document: Photoworks      3 Units  
New Genres Electives      15 Units  
Senior Review Seminar      3 Units

**Note:** Courses that fulfill the Distribution Requirement are noted each semester in the course schedule.

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
History of New Genres      3 Units  
Art History Elective      3 Units

**Total**      **120 Units**

### Painting Major

**Studio Requirements**      **72 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
Drawing I      3 Units  
Beginning Painting      3 Units  
Drawing Electives      9 Units  
Painting Electives      18 Units  
Senior Review Seminar      3 Units

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
Art History Electives      6 Units

**Total**      **120 Units**

### Photography Major

**Liberal Arts Requirements**      **33 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
Drawing I      3 Units  
Beginning Painting      3 Units  
Drawing Electives      9 Units  
Painting Electives      18 Units  
Senior Review Seminar      3 Units

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
Art History Electives      6 Units

**Total**      **120 Units**

### Printmaking Major

**Liberal Arts Requirements**      **33 Units**  
(see page 56)

**Studio Requirements**      **72 Units**  
Contemporary Practice      6 Units  
Photography I      3 Units  
Understanding Photography      3 Units  
Technical Electives      6 Units  
Digital Photography I      3 Units  
Digital Photography II      3 Units  
Conceptual Electives      6 Units  
History of Photography II      3 Units  
Photography Electives      6 Units  
Senior Review Seminar      3 Units

Electives in any studio discipline      30 Units

**Art History Requirements**      **15 Units**  
Global Art History      3 Units  
Modernism and Modernity      3 Units  
Contemporary Art Now      3 Units  
History of Photography      3 Units  
Art History Elective      3 Units

**Total**      **120 Units**



## Sculpture Major

<b>Liberal Arts Requirements</b> (see page 62)	<b>33 Units</b>
<b>Studio Requirements</b>	<b>72 Units</b>
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units
<b>Art History Requirements</b>	<b>15 Units</b>
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Printmaking	3 Units
Art History Elective	3 Units
<b>Total</b>	<b>120 Units</b>

## Bachelor of Arts

Total Units required for BFA degree = 120  
Maximum Units accepted in transfer = 60

### BA—History and Theory of Contemporary Art

No more than 24 Units may be transferred into Studio and General Electives combined.

No more than 27 Units of Liberal Arts accepted in transfer.

No more than 9 Units of Art History accepted in transfer.

### BA—Urban Studies

No more than 36 Units may be transferred into Liberal Arts, Art History, and Urban Studies combined.

No more than 24 Units may be transferred into Studio and General Electives combined.

All entering students are required to take a writing placement examination upon matriculating.

All BA students must complete the following requirements for their degree:

<b>Liberal Arts Requirements</b> (see page 62)	<b>33 Units</b>
Writing*	3 Units
Non-Fiction Writing*	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A**	3 Units
Critical Theory B**	3 Units

For Fall 2007, the following courses fulfill the Studies in Global Cultures requirement:

### HUMN-201-1

#### TAKEYOSHINISHIUCHI

### Humanities Core B: Zen and Minimalist Poetics

3 Units

### SOCS-220-1/US-220-1

#### ROBIN BALLIGER

### Media and Cultural Geography

3 Units

### IN-290-1

#### MEREDITH TROMBLE

### Energy Seminar

3 Units

### NG-220-3

#### JULIO CÉSAR MORALES

### Youth Riots

3 Units

\*Writing placement examination required upon matriculation.

\*\*Must be taken at SFAI.

## History and Theory of Contemporary Art

<b>Liberal Arts Requirements</b> (see page 62)	<b>33 Units</b>
<b>Art History, Theory and Criticism Requirements</b>	<b>54 Units</b>
Research and Writing	3 Units
World Art History	3 Units
Modernism and Modernism	3 Units

## BA Degree Requirements

Contemporary Art Now	3 Units
Contemporary Artists Seminar	6 Units
Art History Electives	12 Units
Critical Studies Electives	12 Units
Thesis I	6 Units
Thesis II	6 Units

<b>Studio Requirements</b>	<b>15 Units</b>
Contemporary Practice	6 Units
Electives in any studio discipline	9 Units

<b>General Electives</b>	<b>18 Units</b>
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<b>Total</b>	<b>120 Units</b>
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General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community Opportunities, or Directed Study.

## Bachelor of Arts in Urban Studies

<b>Liberal Arts Requirements</b> (see page 62)	<b>33 Units</b>
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<b>Urban Studies Requirements</b>	<b>54 Units</b>
Research and Writing	3 Units
World Art History	3 Units
Modernism and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	3 Units
Media and Cultural Geography	3 Units
Urban Studies Electives	12 Units
Critical Studies Electives	9 Units
City Studio Practicum	3 Units
Thesis I	6 Units
Thesis II	6 Units

<b>Studio Requirements</b>	<b>24 Units</b>
Contemporary Practice	6 Units

Electives in any studio discipline	18 Units
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<b>General Electives</b>	<b>9 Units</b>
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<b>Total</b>	<b>120 Units</b>
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General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community Opportunities, or Directed Study.



## GRADUATE CURRICULUM

### MFA

#### Full-time

#### Low-residency Summer

### POST-BAC CERTIFICATE

### MA

#### History and Theory of Contemporary Art

#### Exhibition and Museum Studies

#### Urban Studies

## Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four semester program of study. All MFA students are subject to the following policies:

1. MFA students have a maximum of three years to complete the degree. This includes time off for a leave-of-absence.
2. MFA students must enroll in at least three credits of Graduate Tutorial per semester.
3. No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the dean of graduate studies.
4. No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the dean of graduate studies.
5. Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the dean of graduate studies. (Note: To complete the program in 2 years, students need 15 Units each semester.)
6. MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.
7. Prerequisites: All students must enter the MFA Program with six units of art history: three Units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 Units required to receive an MFA.
8. MFA Graduate exhibition: graduate students must register for the MFA Graduate exhibition in their final semester. All graduating students must register for the Spring MFA Graduate exhibition and pay an MFA Graduate exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate exhibition meetings during the Spring semester (dates, times, and rooms to be announced).

9. The Graduate Lecture Series is required for all first-year MFA students.

## Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 Units per year; students in the four-year program enroll in 15 Units per year, for a total of 60 Units.

## MFA and Post-Bac Studio Space

The studios at the SFAI Graduate Center provide workspace for both the Post-Baccalaureate and Master of Fine Arts programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e. g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave-of-absence are not eligible for studios. Students returning from a leave-of-absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9:00am–10:00pm, Monday through Friday, and 12:00noon–6:00pm on weekends, and are closed on all holidays and scheduled periods of maintenance.



# GRADUATE PROGRAM CURRICULUM REQUIREMENTS

## Master of Fine Arts

### Full-time Program

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives*	21 Units
Art History	9 Units
Critical Studies	6 Units
Graduate Lecture Series**	0 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Graduate Exhibition	0 Units

**Total 60 Units**

### SAMPLE COURSE SCHEDULE

#### Semester 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series	0 Units

#### Semester 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series	0 Units
Studio/Intermediate Review	0 Units

#### Semester 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH 501, 503, or ARTH of Major)	3 Units
Elective*	6 Units

#### Semester 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective*	9 Units
Graduate Studio / Final Review	0 Units
MFA Graduate Exhibition and Catalogue	0 Units

\*Electives include graduate art history or critical studies seminars; tutorials; teaching practicums; directed studies; undergraduate liberal arts courses; and undergraduate courses, including intensives.

\*\*The Graduate Lecture Series is required for all first-year MA and MFA students.

## Master of Fine Arts

### Low-residency Program

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Directed Study/	
Winter and Summer Review	12 Units
Electives*	24 Units
Intermediate Review	0 Units
Final Review	0 Units

**Total 60 Units**

### SAMPLE COURSE SCHEDULE

#### Year 1

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

#### Year 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective*	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

#### Year 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review (for 3-year program)	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

MFA Graduate Exhibition (for 3-year program) 0 Units

#### Year 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units

**Total 60 Units**

\*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.



## Graduate Program Requirements

\*\*Students enrolled in the three-year program will register for 4 Units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 Units of Guided Study for Fall and Spring Semesters.

### Post-Baccalaureate Certificate

#### Semester 1

Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Critical Studies Seminar	3 Units
Undergraduate electives	6 Units

#### Semester 2

Post-Baccalaureate Seminar	3 Units
Art History (UG or GR)	3 Units
Tutorial (UG or GR)	3 Units
Undergraduate electives	6 Units

**Total** **30 Units**

### Master of Arts in History and Theory of Contemporary Art

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Issues and Theories of Contemporary Art	3 Units
Critical Studies	6 Units
Art History Seminar Electives	6 Units
Cognates	6 Units
Graduate Lecture Series**	0 Units
Thesis I	3 Units
Thesis II	3 Units

**Total** **36 Units**

#### SAMPLE COURSE SCHEDULE

##### Semester 1

Global Perspectives of Modernity	3 Units
Issues and Theories of Media Matters	3 Units
Art History or	
Critical Studies Elective	3 Units
Graduate Lecture Series	0 Units

##### Semester 2

Research and Writing Colloquium	3 Units
Culture Industry and Media Matters	3 Units
Art History or	
Critical Studies Elective	3 Units

Graduate Lecture Series 0 Units

#### Semester 3

Art History or	
Critical Studies Elective	3 Units
Cognate	3 Units
Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units

#### Semester 4

Art History or Critical Studies Elective	
	3 Units
Cognate	3 Units
Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units

### Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates	9 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units

**Total** **48 Units**

#### SAMPLE COURSE SCHEDULE

##### Semester 1

Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series	0 Units

##### Semester 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Graduate Lecture Series	0 Units

##### Summer

Practicum	6 Units
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##### Semester 3

Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units

Electives in Art History, Critical Studies, or Topics Seminars 9 Units

#### Semester 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units

\*\*The Graduate Lecture Series is required for all first-year MA and MFA students.

### Master of Arts in Urban Studies

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminars	9 Units
Cognates	9 Units
Practicum	6 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units

**Total** **48 Units**

#### SAMPLE COURSE SCHEDULE

##### Semester 1

Global Perspectives of Modernity	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series	0 Units

##### Semester 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series	0 Units

##### Summer

Practicum	6 Units
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##### Semester 3

Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Topics Seminar	3 Units

##### Semester 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units

\*\*The Graduate Lecture Series is required for all first-year MA and MFA students.



## NOTES







## NOTES







24-hour info. 415 771 7020  
 academic affairs. 415 749 4534  
 administration. 415 351 3535  
 admission. 415 749 4500  
 admission fax. 415 749 4592  
 advising/undergraduate. 415 749 4533  
 advising/graduate. 415 641 1241 x1007  
 area manager for  
 design+technology, film,  
 new genres, photography. 415 749 4577  
 area manager for painting,  
 printmaking, sculpture. 415 749 4571  
 area manager for  
 interdisciplinary studies. 415 749 4578  
 artist resource center. 415 749 4525  
 graduate center. 415 641 1241 x1015  
 center for individual learning. 415 771 7020 x4471  
 community programs. 415 749 4554  
 community programs fax. 415 749 1036  
 exhibitions and public programs. 415 749 4563  
 financial aid. 415 749 4520  
 personal counseling. 415 749 4587  
 registration and records. 415 749 4535  
 registration and records fax. 415 749 4579  
 security. 415 749 4537  
 student accounts. 415 749 4544  
 student affairs. 415 749 4525  
 writing lab. 415 771 7020 x4414

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